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Filming *Dinosaur Hunters*

Story and photos by Jim O'Leary

The Gobi Desert of Mongolia — the name evokes mystery, isolation, and exotic locales and peoples. It is also home to some of the world's most startling dinosaur fossils. Beginning in the 1920s, scientists exploring the Gobi discovered early mammals, the first bones of Velociraptor, and the first dinosaur egg nests. During the next six decades of Soviet rule in Mongolia, eastern European and Soviet paleontologists made additional discoveries, including the spectacular fossils of two fighting dinosaurs, overcome in battle and entombed in a mudslide as they fought. Since 1990, paleontologists from New York's **American Museum of Natural History** have returned annually to continue the search for these fossilized time capsules.

It is these majestic examples of ancient dinosaur life that brought the production team of *Dinosaur Hunters* to the Gobi Desert for two weeks in August. Executive producer **Greg Andorfer**, producer and

(see *DINOSAURS* on page 12)

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Imax Fails to Find Buyer, Shares Drop 40%

On Aug. 9, Imax Corporation announced its second-quarter results and revealed that after looking for a buyer or strategic partner since March, it had not received any offers it deemed acceptable. It disclosed that it was responding to an "informal inquiry" from the U.S. Securities and Exchange Commission regarding its accounting practices and similar questions from the Canadian Ontario Securities Commission. The company also reported that it had identified "a material weakness" in its accounting for US\$800,000 in film revenues.

Despite a reported \$3.5 million profit for the quarter, this news caused the company's shares to drop by 40%, from \$9.63 to \$5.73 the day after the announcement. In the following weeks the stock fell to a two-year low of \$4.43, and several class-action lawsuits were filed on behalf of shareholders alleging fraudulent reporting of revenues.

In March, Imax had announced that it was "exploring strategic alternatives" and hired **Allen & Company** and **UBS** to find investors interesting in acquiring or partnering with the company. (See *The Biz*, *LF Examiner*, March 2006.) Nothing more was revealed about the process until late July, when Toronto's *Globe and Mail* reported that at least four companies were in the final stages of negotiations: **Sony Corporation**, South Korean theater chain **CJ CGV Ltd.**, **Elevation Partners**, a private equity fund led by singer **Bono**, and another equity firm the article did not name.

Sony is a leading manufacturer of digital display technology and has reportedly been in discussions with Imax about partnering on a giant-screen digital projection system. Sony also produces and distributes feature films, and its first animated title,

Open Season, will be released in an IMAX DMR® version in September, simultaneously with its 35mm opening.

CJ CGV is South Korea's largest theater chain, a joint venture of Korea's **CJ Entertainment**, Hong Kong's **Golden Harvest** chain, and Australia's **Village Roadshow**. The circuit has over 400 35mm screens and three IMAX® theaters, with a fourth due later this year.

Elevation, whose principals include former Apple Computer CFO **Fred Anderson** and **John Riccitiello**, formerly president of Electronic Arts, Inc., has \$1.9 billion to invest in "market-leading media, entertainment, and consumer-related businesses," according to its Web site. The *Globe and Mail* claimed that Imax staff favored Elevation because it "would likely give existing management a chance to keep running the business."

Spokespeople for Elevation and Sony declined to comment on the *Globe and Mail* story. CJ CGV did not respond to our inquiries.

Observers expected that a deal would be announced with the quarterly report. However, the Aug. 9 release stated that no offer had been received "at a valuation sought by the Board of Directors." It went on to say that the company would explore some of the lower offers.

Subsequent press reports said that as many as 11 private equity firms looked into the company, and that three continued to the final stage. However, banks would not cover the large debt amounts

(see *BIZ* on page 4)

Premiering This Month

*Hurricane on the Bayou**Open Season: An IMAX 3D Experience*

See pages 8 and 9.

Founded 1997 as MaxImage!

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The Insiders

The Third Act for Imax – Unlocking the Value

By Paul Fraser

Around the time of its announcement earlier this year that it was seeking a buyer or other “strategic alternatives,” I wondered about the future of **Imax** – the company, IMAX projection systems, and “the experience.” Imax has probably been “for sale” for a long time, but the company’s March announcement telegraphed a new urgency. Imax’s recent woes may actually speed up a deal, although not the one shareholders thought they’d get only a month ago.

Imax seems to be teetering on the cusp between a Cinerama-like death spiral and an exciting new growth trajectory propelled by new digital technologies. Unlocking Imax’s value will depend on who gains control of the company, and what the new owners do with it.

I’m rooting for Imax. I hope the company, or at least the idea of IMAX, survives and prospers. Maybe I have an emotional bias from spending a chunk of my career in the LF industry, including at Imax Corporation itself. Who would dispute that IMAX is the best presentation system ever invented? I’ve seen firsthand, and measured with consumer research, how audiences respond. The company and the LF industry have benefited from the passionate, visionary, creative, and quality-obsessed people who pioneered the new medium.

(Memo to the SEC: despite the heading of this article, I’m no “insider” where Imax is concerned. I didn’t interview anyone at Imax Corporation for this article, I’ve never held shares in Imax, and I have no financial interest in what happens to the company. This is just an opinion piece based on my reading of press reports and other publicly available information).

Who will buy Imax? A conventional exhibition chain? That’s unlikely in my opinion, notwithstanding reports that a South Korean chain kicked the tires. In the U.S. there are probably only two chains large enough to consider an Imax acquisition: **Regal Entertainment Group**, and **AMC Entertainment** (which acquired the **Loews** chain this year). A senior executive of a leading exhibitor told me that not only was his company not interested, but his rationale could have applied to his peer group of companies. A theatrical circuit would be hard-pressed to justify the investment. The best case an exhibition chain could make to itself would be to buy Imax in order to launch a massive rollout of IMAX-equipped

This month’s focus:
The LF Business

auditoriums in its multiplexes, grabbing a huge competitive advantage – not only for showing features, but for its screen advertising business too. However, the negatives for a conventional circuit are daunting.

Acquiring IMAX would be a poor fit with most circuits’ capital investing profiles. Exhibitors are risk averse. Following the building binge and meltdown in the late ’90s, the larger chains are finally back in decent fiscal shape, thanks to bankruptcy reorganizations and industry consolidation. Balance sheets and operating cash flow have improved. If they have any capital to invest, they’re focused on the deployment of conventional digital cinema and related infrastructure, both for features and in-theater advertising. Acquiring and running Imax would be a distraction. Many exhibitors are owned by private equity firms who like the predictable and growing profit margins they bought into, and want to keep things that way until they sell to the next owner.

A theatrical circuit would also feel vulnerable to the uncertain flow of commercial LF films from the studios. Furthermore, I can’t think of any recent precedent for an exhibitor backwards-integrating – acquiring a projector or other equipment vendor. It’s hard to imagine an exhibitor reorienting itself as a hardware manufacturer serving other circuits. It’s not something they do now, though **National Cine-Media**, which is a venture of Regal, Cinemark, and AMC, serves other chains in the screen advertising business and recently announced its intention to become a systems integrator for d-cinema.

In some ways, marketing an IMAX theater, with the premium ticket prices required to make an economic return, runs counter to the DNA of a conventional circuit. Most circuits’ core competencies are property management, programming someone else’s content, and selling concessions. But marketing the theatrical experience has not historically been a strong suit, and they’re not accomplished global brand-builders either. A challenge for Imax Corp. since it first began dealing with conventional exhibs has been that the latter are not likely to invest in marketing the “IMAX experience.” I remember after one chain opened its first IMAX theater, the senior executive told me they purposely avoided “IMAX experience marketing” so as not to diminish the perceived quality of the rest of their state-of-the-art megaplex.

What about the major film studios?

A film studio could gain a competitive advantage, and the acquisition would fit the release strategy for “tent-pole” movies. Commercial theaters would

appreciate a studio buying Imax because a steady flow of entertainment films would seem assured. Some, like **Disney** and **Sony**, have shown a willingness to use new presentation technologies like 3D to enhance certain releases (e.g. *Chicken Little* and *Monster House*), but that hasn't led them to acquire their technology partners.

Most major studios are part of giant, integrated entertainment companies. Disney, Sony, **NBC Universal**, and **Viacom**, for instance, all understand hardware, out-of-home entertainment, and attractions. Control of Imax by content people could accelerate the development of digital cameras for LF. And studios are generally good at managing brands. So when I read that Sony was interested, I thought, "maybe."

Would a single studio be able to feed the pipeline to IMAX theaters from its own slate? Would it want to? If not, and it relied on other studios' LF releases to generate the revenue required to earn a return on its investment in Imax, it would forfeit the competitive advantage. Can a single studio make enough added profit to justify the investment? Right now, studios like **Warner Bros.** have enjoyed the benefits of ownership, like great PR and incremental rentals, but on an arm's-length basis, and they haven't had to risk much cash on DMR conversions. Furthermore, studios have signaled they're becoming more cautious in their spending. The CEOs of some public entertainment companies like Disney, Sony, and **Time Warner** are relatively new in their roles and have big issues on their plate. Would they really want to spend their time and "credibility capital" on a small and risky deal?

Theaters already pay more than 50% of the box office for film. They might resist having to pay a studio for both the "razors" and the "razor blades," especially if system leases continue to be based on a percentage of the gate. Another question for a studio is, could it adopt the posture of a hardware supplier?

Well then, what about projector manufacturers like **Barco** or **Christie**, or systems integrators like **Technicolor Digital Cinema**, or **Christie/AIX**?

Strategically, I believe a technology company might be the best fit, but the buyer

would have to re-capitalize to complete such an acquisition. Perhaps this is where the private equity firms come in. (More on them later.)

On the plus side, there would be a good alignment with a technology company's core competencies. I believe digital projection will be key to Imax's future, so a tech company might be the best home for the IMAX experience to get a well executed digital makeover. Maintaining ownership independence from both exhibitors and studios would facilitate an open and dynamic marketplace.

Still, the challenges facing a technology company are significant. It would need capital to manage an acquisition plus the

Digital technologies can't rival the quality of an IMAX film presentation yet, but the clock is ticking. Exhibitors are not going to invest in mechanical film technology on any large scale now.

Own the high end and maintain the gap. For Imax to prosper, it must maintain superiority in terms of immersive, high-quality theatrical experiences. The giant size and clarity of image delivers a more active, involving form of viewing that's "like being there." It's not just about big. It's about immersion. True giant-screen IMAX 2D can still do this. IMAX 3D may be the real "killer app" for giant-screen cinema.

A corollary: **Drop the MPX system**, unless it's re-branded as something other than IMAX. Converting existing multiplexes into IMAX theaters is not a winning strategy, in my view. It may be a circuit's lowest-cost entry into IMAX, but it will harm the brand. MPX systems are going in to auditoriums no bigger than some conventional stadium-seating theaters, with screens hardly any bigger, if at all. The result in some cases is not a true "IMAX experience." Why would theater chains pay the premium for converting an auditorium, and why would the consumer pay the premium ticket price needed to make a return on that investment? Economically, converting is not a cakewalk: the revenue break-even point on the fixed costs of an IMAX auditorium in a multiplex is about five times the average conventional screen's revenue. I bet exhibitors have figured this out, as demonstrated by the low number of domestic MPX system leases.

Film/content strategy. Exhibitors have to be convinced of the continued flow of commercial films. Go full throttle with DMR and 3D conversions of 35mm live-action films. IMAX 3D for animated features is a proven winner, keep it up. Digital capture technologies may make it more economical and practical not just to repurpose movies for the giant screen, but to conceive them with the IMAX experience in mind. Box office results in recent years would caution not to focus exclusively on DMR conversions of Hollywood films, but to also embrace original content for LF

(see **INSIDERS** on page 10)

Imax seems to be teetering between a death spiral and an exciting new growth trajectory propelled by digital technologies.

Unlocking Imax's value will depend on who gains control of the company.

ongoing R&D to achieve giant-screen IMAX digital. And then there's the marketing. "If you build it, they will come" doesn't work. I believe a hardware manufacturer in this business needs to do direct-to-consumer marketing.

Back to private equity firms. News reports have mentioned that several were interested in Imax. Some had already invested in the top U.S. circuits. Others spent time and money investigating Imax after the March announcement. Will one eventually buy Imax? Perhaps, but only if the PE money buys a strategic partner for Imax and merges the two.

So what should whoever gets control of Imax Corp. — and the IMAX brand — do? Here are my thoughts:

Go digital, fast. Projectors and cameras.

THE BIZ

FILM STOCK

(from **BIZ** on page 1)

that the private equity firms needed to meet their target returns, which would have forced an interested firm to write a check for as much as \$300 million. None was willing to go that high on a company with a total value of about \$600 million.

SEC investigation. The Aug. 9 release also disclosed the SEC and OSC inquiries, which Imax said were related to its use of “multiple element arrangement accounting” to recognize revenues in the fourth quarter of 2005 from the installation of ten theaters that didn’t open in that quarter. Imax says that in seven of those cases it recognized the revenues associated with the individual elements of the system, such as projector and sound system, as they were installed, deferring recognition of the “screen element” of the installation until the “final screen” was installed. Three of the seven were completed in the first quarter of 2006, two were done in Q2, and two remain to be finished. Imax says the practice is in accordance with Generally Accepted Accounting Principles and that it is cooperating with the SEC. Multiple element accounting was also applied to revenue from one theater recognized in the first quarter of 2006.

In a conference call with analysts following the release, Imax co-CEO **Bradley Wechsler** said, “Multiple element accounting is part of GAAP, and we’ve been applying that for a number of years, and, we believe, quite consistently.” However, a review of Imax’s annual and quarterly SEC filings for the last five years indicates that the company did not apply multiple element accounting to theater system installations until the last quarter of 2005. Before that, it was mentioned only in the context of film revenues.

According to an SEC spokesman, the commission does not comment on investigations; its actions become public only when disclosed by a company, when the SEC begins hearings before administrative law judges, or when it files cases in Federal district courts.

New business strategy. In the confer-

ence call, the co-CEOs said that their conversations with potential partners had led them to modify their business strategy moving forward. They now plan to pursue more joint ventures with theater operators, such as the 2005 deal with **AMC Entertainment** (see *The Biz*, LFX, May 2005), instead of continuing with their traditional lease arrangements for theater systems. Under the JV model, Imax provides the projection and sound system hardware at no cost to the exhibitor (except for installation expenses) in return



Bradley Wechsler (l.) and Richard Gelfond in 2002.

for a larger (but undisclosed) share of the box office. By reducing the theaters’ capital expenditure and risk, the plan should enable Imax to expand its network more quickly. But it also spreads out Imax’s projector revenues over several years, instead of booking them all at the time of installation. Gelfond said that although JV deals reduce revenues in the short term, they are more profitable to Imax in the long term.

Digital projection system. Another aspect of the company’s new strategy is accelerating the transition to digital projection. The co-CEOs said they expect to introduce a digital IMAX projector in 2008 and they provided a clearer indication of the system’s initial price than they had done previously (see *The Biz*, LFX, May 2006). Gelfond pointed out that it takes six to eight years to recoup the savings from 35mm print costs (\$17,000 per year

on average) by installing a \$100,000-\$125,000 digital projector. He expects the IMAX digital system to take half that time to recoup the savings on six 15/70 prints per year at an average cost of \$30,000 each. Multiplying \$180,000 times three or four yields a price range for the digital IMAX system of \$540,000 to \$720,000. Gelfond added that “we remain committed to ensuring that the IMAX digital projector will feature image quality consistent with the IMAX brand.”

Gelfond said that the switch to JV deals, the research and development on the digital system, and the cost of upgrading existing 15/70 projector customers to digital, would have a “short-term financial impact” on the company, and in the conference call said that he and Wechsler would not be providing guidance on future performance. However, they subsequently modified that position. (See “Executives’ response” below.)

Ukraine theater deal. Shortly before the Aug. 9 announcements, Imax said that it had closed a deal with Ukrainian film production company **Kinokompaniya Triumph** for two IMAX MPX theaters in the Ukraine. The first, to be installed in Kiev, is expected to open by June 2007; the second, at a location to be announced, will open in early 2008.

The Q2 results. For the quarter ending June 30, 2006, Imax reported earnings of \$3.5 million (\$0.08 per diluted share) on revenues of \$41.4 million, compared to earnings of \$1.1 million (\$0.03 per share) on revenue of \$30.9 million in the same period of 2005. For the six months ending in June, Imax posted a loss of \$2.3 million (\$0.06 per diluted share) on revenue of \$61.8 million, compared to a profit of \$2.3 million (\$0.06 per share) in revenue of \$62.2 million in the same period last year.

In Q2 the company signed deals for 12 theaters systems, four of which are “subject to certain conditions,” and recognized revenue from nine installations, bringing signings in the first half of the year to 20 and installations to ten. As of

THE BIZ

FILM STOCK

DEALS

June 30, the backlog is 71 systems with a value of \$112 million.

The day after the results were reported, shares fell by 40%, from \$9.63 to \$5.73, and dropped to a two-year low of \$4.43 in the following weeks. As this issue went to press the stock was trading at \$4.65.

Joyce leaves. Less than two weeks after the Aug. 9 announcements, Imax said that CFO **Frank Joyce** had resigned to take a position at a New York subsidiary of Macquarie Bank. Joyce joined the company as its CFO in March 2001, having formerly served as CFO of theglobe.com, Reed Travel Group, and Alexander Consulting Group. Imax announced that **Edward MacNeil**, the company's vice president for finance, tax, and special projects, would serve as interim CFO. Before joining Imax 12 years ago, MacNeil was with the accounting firm Coopers and Lybrand for seven years.

Class-action lawsuits. As this issue went to press, at least five class-action lawsuits had been filed against Imax and its officers on behalf of shareholders, and several other suits had been announced. The complaints allege that co-CEOs Gelfond and Wechsler and CFO Joyce "employed devices, schemes, and artifices to defraud; made untrue statements of material fact and/or omitted to state material facts necessary to make the statements not misleading; and engaged in acts, practices, and a course of business which operated as a fraud and deceit upon the purchasers of the Company's common stock in an effort to maintain artificially high market prices for IMAX common stock."

The plaintiffs claim that, to meet their previous guidance, Imax executives intentionally misreported income in the last quarter of 2005 (the issue behind the SEC investigation), and took other steps to build up the share price before announcing in March that they were seeking a buyer or strategic partner. The suits seek to establish a class of all those who bought Imax stock between Feb. 17, when the company issued a release saying that it expected to meet its guidance for 2005,

and Aug. 9, when it revealed that it had not accepted any offers and that the SEC was looking into its accounting practices.

Executives' response. Three weeks after the Q2 call, with five lawsuits filed and shares at 50% of their Aug. 8 price, Gelfond told several media outlets that they had come "very close" to closing a deal, and that it had been a mistake to announce the sale process publicly. Doing so raised expectations on Wall Street that a sale would go through at a high valuation. The market punished Imax to the tune of \$230 million of its market value when the deal fell through. As the largest individual shareholders, Gelfond and Wechsler each lost about \$15 million on paper.

Gelfond also admitted that he and Wechsler hadn't been prepared on Aug. 9 to predict how Imax would perform under their new business strategy. "I wish we had all the numbers in place at the time of our last [conference] call. We didn't. We're getting them in place now," he said.

The company plans to hold a conference call in early or mid-October to outline the costs and revenue streams associated with shifting to digital and pursuing joint ventures instead of system leases.

Gelfond said that Imax is still open to outside offers, adding, "As we could have expected, there have been several contacts since our earnings call and since the stock went down. We're evaluating our options with respect to that right now." Sources close to the company said that there had been interest at the \$8-9 level, which was lower than the \$11-12 price the board originally wanted.

Cinemark buys Century chain

Cinemark USA has acquired the California-based **Century Theatres** chain in a deal worth \$1.12 billion. Century has 994 screens in 78 theaters in 12 western states. With the acquisition, Cinemark will have a total of 4,395 screens in 391 theaters in 37 U.S. states and 13 other countries, including the six IMAX theaters Cinemark owned before the deal.

Cinemark is the third largest theater

chain in North America, following Regal Cinemas and AMC Theatres.

MediaMerge opens second office

Birmingham, AL-based **MediaMerge** has opened an office in Winnipeg, MB, Canada, that will be staffed by former Imax employee **Lauren Bacala**. With the addition of Bacala, the company now has three certified theater technicians offering third-party support to operators of IMAX theaters under **Imax Corporation's** Service Partnership Program.

The company has also hired two new systems installers at its Alabama headquarters, **Charles Pittman** and **Jarrod Hitson**.



Duluth's Dennis Medjo (2nd from right) and Steve Rankila (right) with Tim Matsuoka and Donna Inus of Indianapolis at the GSTA conference in 2001.

Medjo retires from Duluth

Dennis Medjo, director of the **Duluth Omnimax Theatre** and other attractions at Minnesota's **Duluth Entertainment Convention Center**, retired in August after 13 years at the center. Medjo joined the center in 1993, and oversaw the design and construction of the 270-seat IMAX Dome theater, which opened in April 1996.

Medjo also managed the Great Lakes Floating Maritime Museum, a collection of three ships docked next to the convention center, including the *William A. Irvin*, a cargo ship that was the flagship of U.S. Steel's Great Lakes fleet for 40 years.

Before joining DECC, Medjo worked for 14 years with **AMC Theatres**. He will be succeeded by operations director **Steve Rankila**, who was with Medjo at AMC, and moved to DECC with him in 1993.

GSTA Stops Publishing *The Big Frame*

We note the passing, in June, of *The Big Frame*, the trade publication of the Giant Screen Cinema Association. According to president Andy Gellis, the association's members "strongly encouraged the GSCA to develop a communications strategy that delivers information quicker, and has much more of a business orientation." To that end, the GSCA's Web site will be significantly enhanced under the direction, appropriately, of Kelly Germain, the last editor of *The Big Frame*.

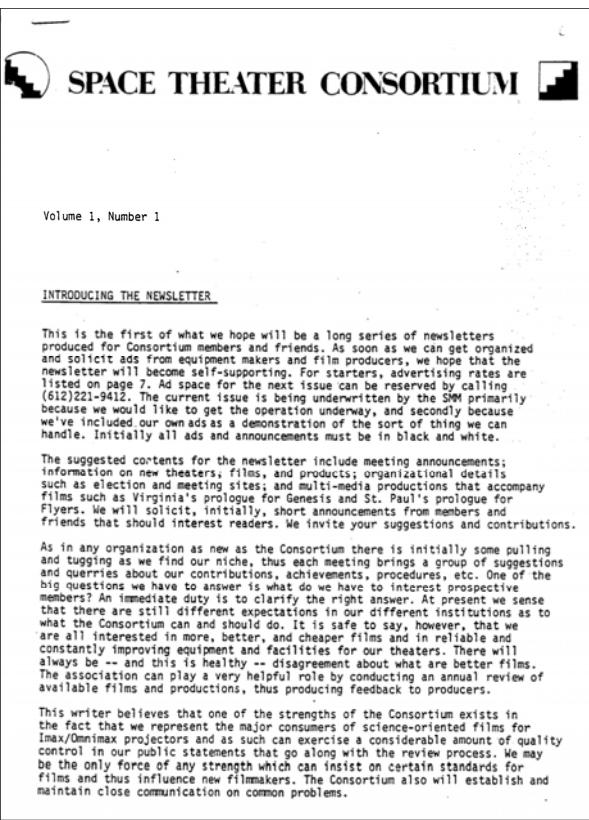
The final *Big Frame*, Summer 2006, was the 94th issue published in the magazine's 23 years, during which time its host organization changed names four times, from Space Theater Consortium to International Space Theater Consortium to Giant Screen Theater Association to GSCA. (Mike Day, publisher of *The Big Frame* for its entire 23-year run, did not reply to repeated calls and e-mails requesting comment for this article.)

With a peak circulation of 2,000, *The Big Frame* reached virtually everyone in the LF industry with its colorful mix of feature stories, scholarly articles, "Short Clips" news items, and columns by the association's presidents. Early in its life it set standards of printing and design excellence that were commensurate with the image quality of the giant-screen movies that were its subject matter. The glossy, high-res print quality made it the preferred advertising venue for virtually all LF filmmakers and distributors, as well as many other service providers.

Few in the business today will recall *The Big Frame*'s humble beginnings. Indeed, this writer was still a year from joining the LF world when the first issue, a xeroxed and stapled 20-pager called only "The Newsletter," was mailed to the STC's 12 member organizations "and friends" in September 1983. An unidentified writer (probably Wendell Mordy, then president of both STC and the Science Museum of

Minnesota) proposed functions for the publication and the association to fulfill, and asked readers for their suggestions. The bulk of the issue consisted of clipped newspaper articles related to LF films and theaters, including two reviews of the then-new *Flyers*. One of these asserted that dramatic stories can't work on giant screens. *Plus ça change....*

The second issue (December 1983) was much the same, but by the third, in March



1984, the newsletter had become a professionally designed and printed black-and-white magazine that bore the name *The Big Frame*. Just two issues later, in Spring 1985, it had a full-color cover and was printed on glossy paper throughout. By Volume 3, Number 3, in Fall 1986, the magazine featured four-color printing inside, including a spread that highlighted the STC's 22 members.

Over 23 years, *The Big Frame* had six editors. The first, Marie Joseph, was a public relations assistant at SMM, and her tenure covered only the first four issues. With Volume 2, Number 1, Spring 1985,

the reins were taken up by Susan Wichman, head of the museum's publications department, who edited the magazine for the next five years and turned it into a slick, professional publication that would become the bible of the LF industry for two decades. She recalls:

"We felt that, in addition to providing information for people in the industry, a four-color magazine could serve as a development tool for museums looking to fund theaters and for producers raising funds. You have to remember that in the early years, a lot of people didn't even know what a large-format theater was. We wanted the magazine to explain the format, and to convey the sense of wonder and excitement in these amazing films.

"My memories of that period are of an industry that was young — both the technology and the people involved with it. The air was full of energy and adrenaline. The magazine grew along with the industry. Each issue seemed to get bigger and better. We had an ever-increasing supply of new films to feature in it, along with practical articles on the day-to-day basics of operating theaters and marketing films. The ad sales went very well from the start and we immediately had advertisers lined up for prime positions in the magazine.

"As the magazine grew in pages, we were able to add regular departments, such as 'Short Clips' and 'Off Camera.' We debated about 'Short Clips' — we didn't want a gossip column, but felt it was important to feature some people-oriented news. In the end, we decided to go with it. I think it served a valuable function of letting readers know who the people in the industry were and what they were up to."

Dianne Disse edited ten issues in the mid-1980s and was followed by Anne Welsbacher, who recalls that during her



Mike Day and editor Sue Wichman, circa 1982.

tenure the ISTC "shifted its policies and opened its doors to for-profit film industries...and this meant both improvements and expansions in our visual and editorial possibilities. Every September, at the intensive, week-long conference, we explored new topics, new innovations, and new talents in filmmaking. Then throughout the year we tried to incorporate as much as we could about what we learned at those conferences into the quarterly publication. I am particularly proud of our coverage, in the early 1990s, of new efforts by museum theaters, most notably Boston's [Museum of Science], to accommodate the new requirements of the Americans with Disabilities Act with innovations in screening, filmmaking, and seating."

After **Debra Adams**, who edited *The Big Frame* from 1997 through 2000, **Kelly Germain** took over, eventually edging out Wichman for the distinction of longest-serving editor (23 issues, compared to Wichman's 22). Germain recalls:

"Being editor of *The Big Frame* was a dream job. I'd been visiting the Science Museum of Minnesota's Omnitheater and falling in love with the films since I was a teenager, so to be able to work not only at SMM but for the giant-screen industry as well was an amazing experience. I still get excited when the lights

go down in the theater, and I'm thrilled to still be part of the industry as Web editor for GSCA.

"I remember attending my first GSTA midwinter meeting in Dallas in January 2001, just two weeks after I was hired as editor. As a complete novice in the industry and somewhat nervous about meeting the people who made and exhibited these films I loved, I found myself on a bus ride sitting next to **Greg MacGillivray** discussing *Everest*. I couldn't believe everyone in the industry was so accessible and friendly. Subsequent chats and interviews with [Imax founder] **Graeme Ferguson**, [directors] **George Casey, Stephen Low**, and so many others in the industry throughout the years were so gratifying, both professionally and personally. My friends and family thought I had a pretty glamorous job, and I didn't dissuade them."

Germain saw the industry and the publication shrink in the difficult years following 2001, but managed to maintain *The Big Frame*'s standards for content and style even as advertising dollars and page counts fell. In its last few issues the magazine was only 60 pages, down from nearly twice that size four years earlier. But its quality remained consistently high. The final issue includes articles on the making of the newest LF films, *Ride Around the*



The first issue with color highlighted the high-tech computer graphics of 1984's *The Magic Egg*.

World and *Hurricane on the Bayou*, and a report on the GSCA's first conference.

It is hardly unusual for the Internet to supplant a print publication, and there is no doubt that Germain will strive to make the enhanced GSCA Web site even better at meeting members' needs than *The Big Frame*. But as the anachronistic publisher of an anachronistic print-only newsletter, I will admit to some regret at the loss of a sister publication.

—James Hyder



Right to left: The Big Frame editor Kelly Germain and advertising sales rep Anne Toal speak with Don Kempf and Steve McNicholas at the 2002 GSTA conference.

Premiering This Month

Hurricane on the Bayou

“MacGillivray Freeman’s *Hurricane On The Bayou* carries audiences behind today’s headlines on a journey deep into the heart of Louisiana. Filmed before and after the unprecedented devastation of Hurricane Katrina, *Hurricane On The Bayou* brings into focus the startling loss of Louisiana’s rapidly disappearing coastal wetlands – New Orleans’ first line of defense against deadly storms.

“Told through the personal stories of four musicians who are drawing attention to this environmental calamity, and driven by a jazz, blues, and gospel-fueled score featuring many of New Orleans’ greatest musicians, *Hurricane On The Bayou* is a deeply emotional look at what the world would stand to lose without the rollicking music, diverse culture, and rich natural beauty of New Orleans and its surrounding areas. The film features breathtaking

aerial views of Louisiana’s bayous and swamps, playful underwater scenes with a family of alligators, state-of-the-art computer-generated special effects depicting Katrina’s fury, and startling images of Katrina’s devastating aftermath including the only giant screen aerial images filmed of the flooded city of New Orleans.

“Narrated by Academy Award-winning actress **Meryl Streep**, *Hurricane On The Bayou* stars legendary New Orleans music producer and songwriter **Allen Toussaint**, blues singer and guitarist and long-time wetlands activist **Tab Benoit**, 14-year-old fiddling prodigy **Amanda Shaw**, and zydeco accordion master **Chubby Carrier**. Through their eyes the tragedy the city faced during Katrina and its burning hopes for a revitalized future unfold.

“Both a haunting giant-screen document of Katrina’s powerful effects and a profound musical celebration of the city

that has been called the “soul of America,” *Hurricane on the Bayou* offers a compelling call to restore New Orleans and protect the vital wetlands from which the city’s unique identity first arose.

“The film was made with a team that includes producer and director **Greg MacGillivray**, writer **Glen Pitre**, editors **Jim Foster** and **Neguine Sanani**, director of photography **Brad Ohlund**, and composer **Steve Wood**. *Hurricane on the Bayou* is produced and distributed by MacGillivray Freeman Films with executive producer **Audubon Nature Institute** in association with MacGillivray Freeman Films Educational Foundation.

“*Hurricane on the Bayou* opens in New Orleans on Aug. 29 at the **Entergy IMAX Theatre**, in Los Angeles on Sept. 8 at the **California Science Center**, and in select giant-screen theaters worldwide on Dec. 22.”



A MacGillivray Freeman crew filming the post-Katrina floods for Hurricane on the Bayou.

MacGillivray Freeman Films

Premiering This Month



Open Season

“Wildlife will never be the same.

In the new action-adventure comedy *Open Season*, the first feature-length animated film from Sony Pictures Animation, Boog (Martin Lawrence), a highly domesticated grizzly bear, has his perfect world turned upside down after he meets Elliot (Ashton Kutcher), a fast talking wild mule deer.

In the tranquil mountain town of Timberline, 900-pound Boog enjoys an idyllic existence. He spends his days as the star of the town's nature show and his nights living a life of luxury in the garage of Park Ranger Beth (Debra Messing), who raised him since he was a cub.

“Every town has a bully, and Timberline's is paranoid uber-hunter Shaw (Gary Sinise). Shaw believes that animals are conspiring against humans. “So we have to get them before they get us!” When Shaw drives into town with one-horned mule deer Elliot strapped to the hood of his truck, Boog is reluctant to intervene. But, moved by Elliot's pleas for help, Boog –

against his better judgment – frees him.

“He never expects to see Elliot again.

“But Elliot has other plans. He follows Boog home and is intent on returning the favor by “freeing” Boog from his garage “captivity.” Elliot introduces Boog to a world of sweet temptations that he has never known. But when the bear's true instincts begin to emerge, events quickly spiral out of control, and the two troublemakers are tranquilized and relocated into the wild – only three days before the start of open season and the arrival of Shaw!

“Boog, a grizzly without any real bear skills, and Elliot as his hapless guide, attempt to find their way back to the safety of Timberline. But in the woods they quickly learn that it's every animal for himself. Boog and Elliot run into their share of wacky characters, including hot-tempered skunks, psychotic ducks, and panic-stricken rabbits. They also run into critters such as McSquicky (Billy Connolly) and his rogue gang of Scottish squirrels, Reilly (Jon Favreau) and his beaver construction team, and a porcupine who just needs a hug. With each adverse en-

counter, Boog learns a little more about self-reliance, and Elliot gains self-respect. After their run-in with Ian (Patrick Warburton), a militaristic mule deer who forced Elliot out of the herd, they realize that they've obtained something even more important: true friendship.

“With hunting season upon them and Shaw in hot pursuit, Boog and Elliot use their new life lessons to unite the woodland creatures. In a rowdy, madcap battle, they make the woods safe once and for all by turning the hunters into the hunted.

“*Open Season* is based on the humor of cartoonist Steve Moore (*In the Bleachers*), who also serves as executive producer with John Carls. The film was directed by Roger Allers (*The Lion King*) and Jill Culton, whose credits include *Monsters, Inc.*, and *Toy Story 2*. The co-director was Anthony Stachhi (*Antz*). The producer was Michelle Murdocca (*Stuart Little* and *Stuart Little 2*). Paul Westerberg wrote original songs and the score.”

Open Season: An IMAX 3D Experience opens in IMAX 3D theaters simultaneously with the 35mm opening on Sept. 29.

(from **INSIDERS** on page 3)
theaters.

Spend real money on sustained direct-to-consumer marketing. Build the brand, and back it up with consistent and strong enforcement of quality and trademark standards.

Create a new business model for growth. The structure and sources of revenue for the systems business are ready to be overhauled. The formula of upfront license fees plus ongoing percentage royalties has been in place for more than 15 years and hasn't produced any break-out growth in revenue. Don't rely on revenue for technology from theaters alone. Earn profitable new revenues from producers and distributors whom you supply, too.

Love your systems customers. All of

them, institutional theaters included. Look for ways to help them make money and they'll reward you. If some aren't profitable enough to keep as customers, sell your obligation as licensor/maintenance provider to someone else.

Focus. Be the premier supplier of entertainment technologies that create the best, most immersive, highest quality experiences. Spin off the film production units and distribution business, or sell the library. Sell the owned-and-operated theaters. Both the film and theater portfolios can be better leveraged by other companies in their respective categories. Develop technologies that deliver consumer-noticeable superiority versus all other presentation technologies. This applies to image, sound, and theater environments, includ-

ing seats and 4D effects. Don't focus only on presentation, but on digital capture, recording, and post-production services for image and sound, too. Give the artists tools they'll want to use.

Imax's new owners will have tough, strategic choices to make to unlock the value of IMAX. As Yogi Berra said, "When you come to a fork in the road, take it!"

Good luck, Imax.

Paul Fraser is acting senior vice president, business development, for Smart Destinations, Inc., an attractions marketing company, and consults to clients in leisure, media, and entertainment. He spent 14 years in the LF industry, at Imax Corporation and Ogden Corporation. He can be reached at fraser@paulsfraser.com.

New and Future Theaters

City	Organization	Country	Mfr.	Format	2D/3D	Open
Colleyville	Metro Cinema Colleyville	USA	IMAX	1570	3D	5/06
Ann Arbor, MI	Showcase Cinemas Ann Arbor	USA	IMAX	1570	3D	5/12/06
Manila	San Miguel Coca-Cola IMAX Theatre	PHILIPPINES	IMAX	1570	3D	5/19/06
Erie, PA	Tom Ridge Environmental Center	USA	KINO	870	2D	5/26/06
Busan	CGV IMAX Theater Busan	SOUTH KOREA	IMAX	1570	3D	6/06
Barakaldo	Yelmo Cineplex IMAX Megapark	SPAIN	IMAX	1570	3D	6/9/06
Guatemala City	Circuito Alba Pradera-Concepcion	GUATEMALA	IMAX	1570	3D	6/28/06
Auckland	Village SkyCity Queen Street	NEW ZEALAND	IMAX	1570	3D	6/28/06
Lodz	Orange IMAX Lodz	POLAND	IMAX	1570	3D	6/28/06
Fresno, CA	Edwards Fresno Stadium 21	USA	IMAX	1570	3D	6/28/06
Universidad	Cinepolis IMAX Theatre Universidad	MEXICO	IMAX	1570	3D	6/28/06
Santa Fe	Cinepolis IMAX Theatre Santa Fe	MEXICO	IMAX	1570	3D	6/28/06
Covington, LA	Holiday Cinema 12	USA	IMAX	1570	3D	6/30/06
Phoenix, AZ	Arizona Science Center	USA	IMAX	1570	3D	7/8/06
Sofia	Cinema City IMAX Theater Sofia	BULGARIA	IMAX	1570	3D	7/12/06
Curitiba	Tacla IMAX Theater	BRAZIL	IMAX	1570	3D	2006*
Beijing	China Film Museum	CHINA	IMAX	1570	3D	2006*
Dongguan	South China Mall	CHINA	IMAX	1570	3D	2006*
Hong Kong	Hong Kong Airport Authority	CHINA	IWRK	870	3D	2006*
Shanghai	Shanghai MPX	CHINA	IMAX	1570	3D	2006*
Shijiazhuang	Hefei Science and Technology Museum	CHINA	GOTO	1070	2D	2006*
San Jose	IMAX Theatre San Jose	COSTA RICA	IMAX	1570	3D	2006*
Athens	Cinema City IMAX Theater Athens	GREECE	IMAX	1570	3D	2006*
Quito	Universidad San Francisco De Quito	ECUADOR	IMAX	1570	3D	2006*
Budapest	Cinema City IMAX Theater Budapest	HUNGARY	IMAX	1570	3D	2006*
Doha	Shafallah Center	QATAR	IMAX	1570	2D	2006*
Lahore	Lahore IMAX Theatre	PAKISTAN	IMAX	1570	3D	2006*
Kazan	Kazan IMAX Theater	RUSSIA	IMAX	1570	3D	2006*
Perm	Panorama IMAX Theatre	RUSSIA	IMAX	1570	3D	2006*
Saint Petersburg	Kronverk IMAX Theatre	RUSSIA	IMAX	1570	3D	2006*
Ufa	ZAO IMAX Theater Ufa	RUSSIA	IMAX	1570	3D	2006*
Busan	Busan Space Camp	SOUTH KOREA	IMAX	1570	2D	2006*
Ilsan	CGV IMAX Theater Ilsan	SOUTH KOREA	IMAX	1570	3D	2006*
Batavia	Goodrich Randall 16 Theater	USA	IMAX	1570	3D	2006*
Houston, TX	Santikos IMAX Theater Houston	USA	IMAX	1570	3D	2006*
McMinnville, OR	Evergreen Aviation Museum	USA	IMAX	1570	3D	2006*
Portage	Goodrich Portage 16 Theater	USA	IMAX	1570	3D	2006*
Saint Michael, MN	Cinemagic IMAX Theatre Saint Michael	USA	IMAX	1570	3D	2006*
San Antonio, TX	Santikos IMAX Theater San Antonio	USA	IMAX	1570	3D	2006*
Schenectady, NY	Proctors Theatre	USA	IWRK	870	2D	2006*
Springfield, MO	Wonders of Wildlife Museum	USA	IMAX	1570	3D	2006*

* Future theaters may be delayed or not open at all.

(from **SHORTS** page 28)

which had already been turned over to the museum.

Judge Marten agreed to let Ary to remain free on bond while he pursues an appeal to the conviction, and allowed Ary's lawyer to withdraw from the case. According to press reports, Ary has not been able to pay attorney Lee Thompson since August 2005. He told the judge that he would seek a court-appointed lawyer.

Boston greets 15 millionth visitor

In July Boston's Museum of Science welcomed the 15 millionth visitor to its **Mugar Omni Theater** with a gift bag, membership to the museum, and a free private screening. **Neil Pomerleau** of Auburn, ME, was the lucky winner, receiving the gifts from president and director **Ioannis Miaoulis** and theater manager **Cherie Rivers**.

The 342-seat IMAX Dome theater opened on March 21, 1987.

Oscar contenders

The deadline for submitting documentaries for consideration in the 79th **Academy Awards** was Sept. 1. The following films have been entered, according to their producers:

<i>Deep Sea 3D</i>	Imax Corporation
<i>Hurricane on the Bayou</i>	MacGillivray Freeman
<i>Magnificent Desolation</i>	Imax Corporation
<i>Ride Around the World</i>	Trinity Films
<i>Roving Mars</i>	Disney

The nominees for the Oscars will be announced on Jan. 23, 2007, and the winners will be announced on Feb. 25.

Nine LF features and one short have been nominated for Oscars. The only winner was *The Old Man and the Sea*, produced by Canada's **Productions Pascal Blais**, which won in the Best Animated Short category in 2000.

Five films up for Panda Award

Five films are nominated for Panda Awards in the large-format category at **WildScreen 2006**, the biennial international wildlife and environmental film festival to be held in Bristol, UK, Oct. 15-20. The five (and their producers) are:

<i>Deep Sea 3D</i>	Imax Corporation
<i>Forces of Nature</i>	National Geographic
<i>Mystery of the Nile</i>	MacGillivray Freeman
<i>Sharks 3D</i>	3D Entertainment
<i>Wild Safari 3D</i>	nWave Pictures

The 2004 Panda winner for LF films was *Bugs!* from **Principal Large Format**.

Cincinnati closes for upgrades

The Omnimax Theater at the Cincinnati Museum Center closes on Sept. 5 for a two-month renovation to its projector, sound system, seats, and lighting. The \$1 million project will upgrade the projector's platter system to 160-minute capacity, add Rear Window captioning for deaf visitors, and descriptive audio for the blind. New wider seats will be installed, decreasing seating capacity from 269 to 250.

The theater will reopen on Nov. 10.

Sutherland voices *Dinosaurs 3D*

Donald Sutherland will narrate Sky High Entertainment's *Dinosaurs: Giants of Patagonia*. The Emmy-award winning actor, whose films include *MASH*, *Ordinary People*, and 2005's *Pride and Prejudice*, has recorded the narration for the film's trailer, and will lay down the track for the film in November.

Dinosaurs: Giants of Patagonia will be released in 2D and 3D in 15/70, 8/70, and digital formats on March 1, 2007.

ButtKickers put into cars

Seat-mounted low-frequency speakers, such as the ButtKicker brand made by the **Guitammer Company**, have been used in LF theaters like the **Jordan's IMAX Theaters** in Massachusetts and other specialty venues to give extra punch to film soundtracks.

Now several auto makers are testing the technology for use in cars. Known as Life-Saver, the system would vibrate the driver's seat when an optical sensor sensed the car had crossed a white line, mimicking the effect of the rumble strips that line many highways. Tied to vehicle radar systems, it could also alert the driver when the car is approaching another vehicle too quickly.

Worldwide LF Theater Inventory

As of Sept. 1, 2006

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		22		1			23
IMAX	3	46	43	6	171	3	272
IWRK		23	7		22	1	53
KINO		1	2		6		9
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
Total	4	104	68	8	220	5	409

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

	C	CM	CT	I	Total
Africa	8/70				1 1
	15/70		2		1 3
	Total	2		2	4
Asia/Pac	8/70	5		6	23 34
	10/70			2	19 21
	15/70	10	12	2	25 49
	Total	15	12	10	67 104
Europe	8/70	3	5	5	11 24
	15/70	9	18	5	12 44
	Total	12	23	10	23 68
Middle East	8/70		1		1
	10/70				1 1
	15/70	1	4		1 6
	Total	1	5		2 8
North America	8/70	7	8	1	26 42
	15/70	26	58	4	90 178
	Total	33	66	5	116 220
South America	8/70				2 2
	15/70		2		1 3
	Total		2		3 5
World	8/70	15	14	12	63 104
	10/70			2	20 22
	15/70	46	96	11	130 283
	Total	61	110	25	213 409

Filming Dinosaur Hunters in Mongolia's Gobi Desert

(from *DINOSAURS* on page 1)

director David Clark, director Bayley Silleck, and director of photography Bill Reeve followed two AMNH scientists as they explored this barren territory with their students, filming the spectacular Flaming Cliffs, towering sand dunes, and newly found fossils that continue to reveal secrets of early life on our planet.

Arrival in Mongolia

Our team arrived in the bustling Mongolian capital of Ulan Bator, a boomtown of nearly one million people, almost half the country's population. Having gained independence from the crumbling Soviet Union in 1990, the country is struggling to find its way in an entrepreneurial world. Growth in the city is at record levels, traffic often clogs the streets, and the city is alive with commerce.

Two scouting days in Ulan Bator, known as UB to foreigners, led us to the Gandan Monastery, one of few that survived the Soviet purge of the 1930's, when most Buddhist monasteries were destroyed and thousands of monks were either killed, shipped off to labor camps in Siberia, or forced into hiding. We also visited UB's Natural History Museum, which

houses many of the famous fossil finds from the Gobi, including the T. Rex-like Tarbosaur, nests of baby dinosaurs, and the famous fighting dinosaurs. The team would return to film these locations after the Gobi shoot.

The history of Gobi fossil exploration began in 1922 when **Roy Chapman Andrews** of AMNH set out on his first expedition, originally in search of human origins. He didn't find what he came for, but instead discovered a treasure trove of dinosaur fossils. Cliffs of sedimentary rocks house bones from the Cretaceous period, 80 million years ago. White fossilized bones laid bare by fierce desert winds were easy pickings for these early paleontologists. Andrews' team uncovered fossils in its very first days in the Gobi, one scientist picking up 50 pounds of bones in an hour. Eighty-four years later, our paleontologists would uncover dinosaur teeth, skulls, leg bones, and what may turn out to be a full Velociraptor skeleton, all in one day. Each year the scouring wind reveals more brilliant white fossils amidst the orange sand.

Andrews pioneered the use of automobiles for his expeditions, supported by hundred-camel caravans ahead of the cars

carrying food, water, fuel, and ammunition. He battled bandits, disease, and an uncertain political climate, and even toted a gun at his side as he and his team explored the vast expanse of the Gobi. Andrews' daring adventures are considered the inspiration for the fictional Indiana Jones.

Andrews also brought along a Hollywood 35mm motion picture cameraman, shooting spectacular footage of the desert, fossil discoveries, camel caravans, and even the Great Wall of China. AMNH has the original footage, some of which will be incorporated into *Dinosaur Hunters*.

At the end of Andrews' 1922 expedition, one of his crew wandered off during a stop in the desert and discovered a small, partially exposed skull. It turned out to be a new species of dinosaur. Dubbed *Protoceratops andrewsi* in honor of Andrews and his expedition, the fossil was the first of hundreds to be discovered at a site known as the Flaming Cliffs for its dazzling orange glow at sunrise and sunset. *Protoceratops* is one of the dinosaurs discovered in the fossilized fight, and he will be brought to life, along with his Velociraptor enemy, through computer graphic imagery in *Dinosaur Hunters*.

Off to the Gobi Desert

Our journey from UB to the Gobi began with a 75-minute charter flight to a dirt airstrip known as Juulchin Gobi in southern Mongolia. A bone-jarring 45-minute ride from the airfield to our camp was our first hint of the quality of the roads in the Gobi. Mongolia has few roads to speak of. The blacktop comes to an end about 15 km outside UB; the rest of the country is served by "roads" that are, at best, dirt tracks forged by earlier travelers. The next day's pre-dawn ride to the Flaming Cliffs was another 45 minutes.

Eighty years after Andrews' expeditions, our IMAX caravan emphasized trucks over camels. Four heavy-duty Soviet-era Gaz 66 trucks did most of the heavy lifting, transporting camera gear, grip equipment, lighting, and everything else needed for a two-week shoot. In addition we had a Soviet



The crew of *Dinosaur Hunters* in the Gobi Desert.



Filming a Russian helicopter with the IMAX Solido 3D camera.

UAZ van, three Land Rovers, and a four-wheel drive van. Our Mongolian drivers knew their vehicles well, at almost every stop lifting the hood and tinkering with one part or another. Our van lost coolant during a five-hour drive one day, resulting in a two-hour hiatus in a remote part of the Gobi while repairs were made.

"With a flat and trackless Gobi that spreads for thousands of miles in every direction, the notion of roads is nonexistent," says producer/director David Clark. "We soon learned the rules of the road, or rules of the rut. Our nine vehicles would rumble along in a delta wing formation, no truck following directly behind another or else it would be like driving in a perpetual dust storm. When the ground was smooth, we'd travel at relatively high speeds. Viewing our funky vintage caravan of Russian army trucks and jeeps on the move brought to mind the *Mad Max* movies."

Our first visit in the Gobi was a scout – but also pilgrimage – to the Flaming Cliffs, the site of many of Andrews' significant fossil finds. On the evening of our first Gobi day the cliffs did not disappoint as they took on their characteristic glow. We walked across the high ridges above the cliffs, planning the next day's shots of our science team driving to the dig sites. Arriving before sunrise on Gobi day two,

we waited in anticipation as the sky brightened, and the cliffs once again revealed their distinct orange glow. Shot in 15/70 3D, the vista will be a memorable one for giant screens worldwide.

Says Clark, "To finally arrive at the exotic and legendary location of the Gobi Desert that I've been reading about for years is an experience that's hard to describe. Until you see it in person, you cannot really comprehend the scale and vastness

of the place, the stunning beauty, and the continuing bounty of dinosaur treasures that it yields. It's one of those remote, magical places in the world that few of us are privileged to see. This place is one of the reasons IMAX was invented and being there you could actually feel the presence of dinosaurs. This spring I believe the world will experience those same feelings when *Dinosaur Hunters* is released."

Filming in these remote locations provided a challenge for our crew. The 225-pound IMAX Solido 3D camera often had to be lugged long distances over dunes, up rocky slopes, and through desert sands to reach filming locations. The narrow ridges at the top of the Flaming Cliffs provided room for only one or two people to pass at a time. For the establishing shots of the cliffs and the arrival of the scientists' caravan, the Solido camera and its stalwart crew enjoyed an unsurpassed, although precarious, view.

The Flaming Cliffs was the location of one of the most spectacular discoveries of Andrews' 1923 expedition: a nest of dinosaur eggs. Eight inches in length, oblong, and reddish brown, they were the first dinosaur eggs to be discovered in a nest. They were so well placed and preserved they looked as if they had just been laid.

The Andrews team also found a fossil
(see *DINOSAURS* on page 16)



The Flaming Cliffs.



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Happy Feet

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: the voices of Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Lions 3D: Roar of the Kalahari

Tim Liversedge Productions; distributor: National Geographic Giant Screen Film Distribution. 3D conversion: Sassoon Film Design. 3D. Release: February 2007.

— The 2003 film is being converted to 3D for re-release in 2007.

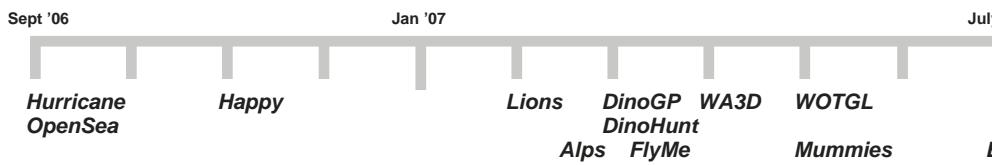
Dinosaurs: Giants of Patagonia

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DPs: William Reeve, Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Narrator: Donald Sutherland. 3D. Release: March 1, 2007.

— Principal photography is done. CGI is under way.
— July: Recorded narration by paleontologist Rudolfo Coria.
— November: Record narration by Sutherland.

The Alps: Giants of Nature (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; DPs: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Vena-



bles; line producers: Mark Krenzien, Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. Release: March 2007

— Principal photography is complete.

Dinosaur Hunters

David Clark Inc., Maryland Science Center, Giant Screen Films; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. Release: March 30, 2007.

— June: Began photography in New Mexico.

— August: Filmed in Gobi Desert in Mongolia.

Fly Me to the Moon

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: March 2007.

— Animation will continue through early 2007.

— 40 minutes of animation is complete.

— 15 minutes of the film will be shown at the GSCA this month.

Wild Africa 3D (wt)

nWave Pictures; distributor: National Geographic Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. Release: April 2007.

— June-August: Filmed Tim Liversedge and Liesl Eichenberger in Botswana's Okavango delta.

— Principal photography is complete.

— Post production is under way.

Mummies: Secrets of the Pharaohs

Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil; Release: Spring 2007.

— October: Filming will begin in Morocco, Egypt, and New York.

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2007.

— September-October: Shooting aerials around the Great Lakes and story elements at Niagara Falls and on Lake Superior.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

— October: Filming the Albuquerque Balloon Fiesta.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: 2007.

Sea Monsters: A Prehistoric Adventure (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producer: Lisa Truitt, Tim Kelly. 3D. Release: October 2007.

— June: Filmed paleontologist recreations in Kansas in June.

— Principal photography is complete.

— Animation continues and editing is under way.

— A teaser trailer will be screened at the GSCA conference this month.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: Fall 2007.

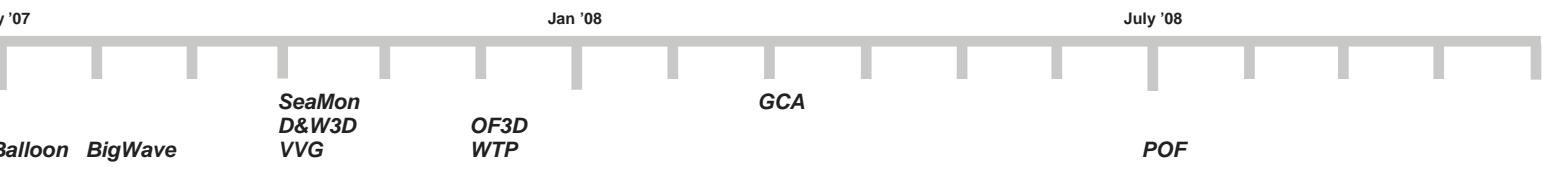
— July: Two-week expedition in the Azores to film sperm whales and pilot whales.

— September: Three-week expedition off Rurutu Island (Polynesia) to film humpback whales.

Vincent Van Gogh: Bigger Than Painting (wt)

A giant-screen look at the life and work of the famous painter.

Camera Lucida, Les Productions De La Géode; distributor: Les Productions De La Géode; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DPs: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; executive producer: François Bertrand. Release: Fall 2007.



- Have filmed at the Van Gogh Museum in Amsterdam, Musée d'Orsay in Paris, at Arles and Auvers-sur-Oise in France, and in the Netherlands.
- Principal photography completed; additional photography is planned for the first quarter of 2007 in the South of France.

Ocean Frenzy 3D (wt)

Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Cresswell; sound designer: Mike Roberts. 3D. Release: late 2007

- May-July: Filmed on shore and off the coast of South Africa using Solido camera, IMAX 30-perf space camera, and Pace/Sony 3D HD camera rig.
- Additional footage still to be captured.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: late 2007.

- Filming aerials in the Washington, DC, area has been delayed until fall.

Grand Canyon Adventure (formerly Water Planet)

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; DPs: Greg MacGillivray, Brad Ohlund; executive producer: Harrison Smith. 3D. Release: March 2008.

- Principal photography begins in September on the Colorado River in the Grand Canyon.

The Passion of Flight

The definitive giant-screen film on the history of aviation.

StarDance Pictures, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Eric Magnan; producers: Marie Christine de Montbrial, Ron Goodman, Greg MacGillivray; script: DP: Ron Goodman; script: Ron Goodman, Marie Christine de Montbrial; executive producers: Marie Christine de Montbrial, Ron Goodman. Cast: Patty Wagstaff, Steve Hinton, other aviation personalities. Release: Summer 2008.

- Summer 2006: Filmed at the Planes of Fame Museum in Chino, CA.
- U.S. filming will include Rhinebeck Airshow in New York, Edwards and Nellis Air Force Bases, and Reno, NV.
- International locations will include Canada, France, Russia, Sweden, Germany, and the U.K.



Filming in 35mm 3D in Okavango, Botswana, for Wild Africa 3D (l. to r.): grip Bobby Adams, first assistant camera Scott Hoffman, director Ben Stassen, on-screen talent Tim Liversedge, DP Sean Phillips.

(from **DINOSAURS** on page 13)

nearby of a new dinosaur that they assumed had been buried by a sandstorm while robbing the nest. They dubbed it Oviraptor, egg stealer. Seventy years later, the AMNH team discovered a fossilized embryo inside an egg that matched the Oviraptor. The “egg stealer” wasn’t stealing eggs, it was incubating them! But in paleontology, once a name is applied to a new species, it sticks. So the nurturing parent will always be known as Oviraptor.

Dinosaur Hunters will use CGI to recreate a scene of Oviraptor nests huddled around a small lake in the shadow of the Flaming Cliffs. We spotted the lake during our first evening scout in the Gobi, a mile below the cliffs on a broad plain. Our guides told us the lake was born of unusual early summer rains, and they expected it to dry up within a few weeks. But the transitory lake was a bonus for us, providing a perfect location for a colony of Oviraptor nests.

Our CGI firm, **D.A.M.N.fx** (which stands for Digital Artists Montreal Network), asked us to shoot a back plate of the lake onto which they would create our Oviraptor colony. The first attempt was under a threatening sky, and we hoped to catch the shot before the rains came. We set up the Solido camera at the lake’s edge



Filming at the Flaming Cliffs.

as the wind began to whip the desert sand around us. Driving rain soon followed and we struggled to wrap the camera in a protective tarp. For the next 30 minutes, eight of us held onto the tripod and camera as the rain and blowing sand blasted us. When the rain let up, we packed up and called it a day, returning to capture the shot of the lake several days later.

The singing sands

Midway through our Gobi shoot, we traveled to Khongoryn Els, known as the “singing sands” for the sounds made by the wind whistling through the dunes. The trip took five hours over some of the Gobi’s worst roads, bouncing and avoiding the deepest ruts all the way. By this time most of us had adapted to the rolling, churning ride, and were able to read or even nap along the way.

The “singing sands” were a wonder to behold. Spanning the horizon from east to west, they rise several hundred meters, dwarfing the few trekkers we could see on their face. Our guides told us of dunes several hours’ drive farther west rising 2,600 feet (800 meters) – almost impossible to imagine. We hired a herd of camels to re-create the camel caravans of Roy Chapman Andrews’ time. The four herdsmen and their 30 camels strode across the sandy ridges as the setting sun streaked the dunes with long shadows. The next morning we returned to film the sun hitting the dunes from the opposite angle, a truly beautiful sight on the big screen.

The immense sand dunes of Khongoryn Els lie nestled among the Gobi’s Altai Mountains, spanning 60 miles (100 kilometers). En route to the dunes, we crossed a mountain pass to a high plateau, surrounded on all sides by green rolling hills.



A Mongolian camel herder.

Again, the atypical summer rains had transformed the usual brownish Gobi into a gentle green carpet of stubby green grasses. A later mountain pass provided stark contrast to these green hills. Surrounded on all sides by ancient volcanic rock, the hills soared almost vertically several hundred feet on all sides.

Back at the Flaming Cliffs a few days later, the production team met up with **Mike Novacek**, AMNH paleontologist and provost of science, and **Mark Norell**, the museum's curator of paleontology, and their graduate students. It was Novacek who resumed Andrews' work in the early 1990s. Contacted by the Mongolian Academy of Sciences after the breakup of the Soviet Union and Mongolian independence, the museum was invited to continue its work in the Gobi. Novacek and his team have returned every year since and continue to make significant finds.

Their work this year has been divided between the locations in the western Gobi where we were filming and new sites in the eastern Gobi where they identified new sites to which they will return in the future. To give you an idea of the size of the Gobi Desert, it took them two and half days to drive from the eastern Gobi to reach us at the Flaming Cliffs.

The day before the film team arrived, the AMNH paleontologists had found skulls of baby Protoceratops and a 15-inch (38-centimeter) armored dinosaur skull. Protruding from the base of a cliff, the skull was likely part of a ten-foot (three-meter) long Ankylosaur-like dinosaur.

Digging in New Mexico

In June we had filmed the AMNH team at a dig site at the Ghost Ranch in the high desert of northern New Mexico. The site is reminiscent of the Gobi, with beautifully colored cliffs, but these layers of rock represent nearly the entire span of dinosaur life. In contrast to the "recent" finds of 80 million years ago in the Gobi, the New Mexico site is providing dinosaur fossils from the Triassic period 225 million years ago. The deeper the layer, the older it is. At the top lies the Cretaceous period, about 100 million years ago, the time of *Tyrannosaurus Rex*. Farther down

lie remains of the Jurassic, 150 million years ago, when huge, long-necked sauropods ruled the land. Finally, at the bottom of these sandy hills is the Triassic layer, over 200 million years old, laid down when reptiles still dominated their dinosaur cousins.

The AMNH efforts at Ghost Ranch focus on this ancient era when dinosaurs were first arising and not yet dominant on the face of the planet. Ghost Ranch is the only place on Earth where dinosaur and reptile fossils are uncovered together. Three active dig sites are revealing new discoveries, including one that may turn out to be the earliest, most complete North American dinosaur fossil ever found. Carefully excavated and prepared for transportation to New York, the fossil will be filmed and further scrutinized when it returns to AMNH's lab this month.

Paleontologists working at Ghost Ranch have also discovered hundreds of skeletons of a small but impressive dinosaur called *Coelophysis*, the bones lying in huge heaps where many creatures died in the same place. This mass fossil discovery was likely at a sharp bend in an ancient riverbed, perhaps at the time of an extended drought, and may be the result of a flash flood that inundated the dry channel. The dinosaurs were swept down-

stream to the river's bend, where they were thrown against a wall and immediately covered with mud and debris. This dramatic scene will come alive in *Dinosaur Hunters*.

State-of-the-art CGI re-creations and the New Mexico and Gobi Desert locales promise to provide *Dinosaur Hunters* with spectacular surroundings that will tell the story of dinosaur behavior, modern scientific discovery, and how we learn so much from fossilized bones. The settings also provide unequaled images for the giant screen.

Dinosaur Hunters will be a scientifically accurate, LF dinosaur adventure film and will premier in spring 2007 in both 2D and 3D. It is funded in part by generous support of the **National Science Foundation**, the **Museum Film Network**, and the **3D Film Interest Group**. The film is a production of the **Maryland Science Center**, **David Clark Inc.**, and **Stardust Blue** in cooperation with the **American Museum of Natural History**. **Giant Screen Films** will distribute worldwide.

Jim O'Leary has been at the Maryland Science Center in Baltimore for more than 25 years, overseeing the planetarium and IMAX 3D theater, developing exhibits on astronomy, and serving as principal investigator for NSF grants that funded two LF films, The Human Body and Dinosaur Hunters.



Paleontologist Julia Clarke helps uncover the skull of an Ankylosaur-type dinosaur.

Bookings: September 2006 by Film

727 bookings of 99 films in 285 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK Africa	Los Angeles NA	5/1/06	10/31/06	Fresno Reg	7/28/06	9/06		Moscow	9/30/04	9/30/06	
	Menlyn	6/16/05	12/31/06	Ghaziabad Aer	7/06	9/06		Toronto OSC	5/5/06	1/5/07	
	Penrith	7/31/06	7/31/07	Glasgow	7/28/06	9/06	CM	Xalapa	8/15/06	12/15/06	
	Toronto OP	6/1/05	12/31/06	Grand Rapids Cel	7/28/06	9/06	CRA	Shakopee	5/15/06	10/31/06	
AIA3D	Poitiers Imax 3D	2/4/06	12/31/06	Guadalajara Cin	7/28/06	9/06		Albuquerque	3/25/06	10/15/06	
AJ	Bogota	4/1/06	9/30/06	Halifax	7/28/06	9/06		Barcelona	2/16/06	2/18/07	
	Rochester MSC	4/1/06	3/31/07	Hampton	7/28/06	9/06		Charleston WV	7/21/06	1/31/07	
Alamo Alaska	San Antonio 2D			Harrisburg	7/28/06	9/06		Garden City	6/1/06	4/1/07	
	Baltimore	5/29/06	10/31/06	Hartford NA	7/28/06	9/06		Hastings	4/5/06	12/3/06	
	Vancouver Imx	5/26/06	10/5/06	Houston Reg	7/28/06	9/06		Karlshamn	1/15/06	8/31/07	
ALBT	Coomera	11/1/05	10/31/07	Incheon CGV	7/06	9/06		Louisville SC	3/29/03	10/15/06	
	Jackson MS	9/1/06	8/31/07	Irvine Reg	7/28/06	9/06		Lucerne	9/16/05	11/15/06	
	Karlshamn	2/1/05	9/15/06	King of Prussia Reg	7/28/06	9/06		Madrid	5/1/06	5/31/07	
	Lucerne	7/1/06		Lansing Cel	7/28/06	9/06		Richmond SMV	1/15/06	1/14/07	
	Sioux Falls	5/27/06	10/6/06	London BFI	7/28/06	9/06		Syracuse	2/18/06	10/15/06	
	Toronto OP	6/1/05	12/31/06	Los Angeles NA	7/28/06	9/06		Valencia SPN	9/15/06	9/14/07	
AlienAdv	Berlin CS	3/1/00		Louisville NA	7/28/06	9/06		Valencia SPN	9/15/06	9/14/06	
	Eilat Epic	4/4/04	12/31/06	Manila	7/06	9/06	CV	Victoria	6/17/05	9/21/06	
	Fort Lauderdale	5/1/06	4/30/07	Mexico City Cin	7/28/06	9/06	Cyberwor	Myrtle Beach	6/1/06	12/31/06	
	Glasgow	3/1/05	12/31/06	Monterrey Cin	7/28/06	9/06		Birmingham UK	3/06	9/06	
	Lodz CC	7/1/06	12/31/06	Nashville Reg	7/28/06	9/06		Istanbul AFM	1/1/06	12/31/06	
	Madrid	4/2/03		Natick JF	7/28/06	9/06		Kuala Lumpur Di	10/27/05	10/26/07	
	Nuremberg	8/15/06	8/15/07	Ontario Reg	7/28/06	9/06		Poitiers Imax 3D	2/4/06	12/31/06	
Amazon	Charleston SC	9/14/05	9/13/06	Oviedo Yel	9/8/06	9/06		Poznan CC	9/9/05	9/8/06	
	Kansas City Zoo	3/18/06	12/10/06	Philadelphia	7/28/06	9/06		Quebec	4/28/06	9/3/06	
	Raleigh Exp	2/1/06	10/6/06	Phoenix AMC	7/28/06	9/06		Seoul CGV	3/3/06	3/2/08	
	Salt Lake City CP	6/15/06	9/8/06	Pittsburgh Cmk	7/28/06	9/06	Dolphins	Atlanta FMNH	9/1/06	11/1/06	
Antarc	Melbourne MV	1/1/06	12/31/06	Raleigh Exp	7/28/06	9/06		Boston MOS	6/30/06	11/4/06	
	Nanchang	9/11/06	3/10/07	Reading JF	7/28/06	9/06		Mumbai	12/2/05	12/1/06	
	Seattle PSC 1	3/1/06	2/28/07	Sacramento Imx	9/15/06	10/06		Parker	3/4/06	3/2/07	
	Shenyang SPP	3/1/06	9/10/06	Santa Fe Cin	7/28/06	9/06		Portland	3/15/06	11/2/06	
	Sydney WBS	1/1/06	12/31/06	Seattle PSC 2	7/28/06	9/06		Seoul 63	7/1/06	7/1/07	
AntBully	Ann Arbor NA	7/28/06	9/06	Seoul CGV	7/06	9/06	DS3D	Thessaloniki	3/1/06	2/28/07	
	Apple Valley Imx	7/28/06	9/06	Spokane	7/28/06	9/06		Ann Arbor NA	5/12/06	11/4/06	
	Atlantic City	7/28/06	9/06	Sydney WBS	7/06	9/06		Baltimore	5/26/06	6/30/07	
	Bangkok	8/3/06	9/06	Taipei WVC	7/06	9/06		Berlin CS	4/6/06	10/5/07	
	Barakaldo Yel	9/8/06	9/06	Universidad Cin	7/28/06	9/06		Birmingham AL	5/27/06	11/22/06	
	Birmingham UK	7/28/06	9/06	West Nyack Imx	7/28/06	9/06		Buenos Aires NA	5/12/06	4/30/07	
	Bristol	9/9/06	9/06	Woodridge Cmk	7/28/06	9/06		Katowice CC	5/17/06	5/16/07	
	Buenos Aires NA	7/28/06	9/06	Birmingham UK	4/7/06			Krakow CC	5/17/06	5/16/07	
	Buford Reg	7/28/06	9/06	Aguascalientes	3/06	9/06		Melbourne MV	4/13/06	4/12/07	
	Busan CGV	7/06	9/06	Atlantic City	2/06	9/06		Montreal SC	5/3/06	9/30/06	
	Calgary FP	7/28/06	9/06	Guayaquil	4/06	10/06		Moscow	5/31/06	5/30/07	
	Cathedral City	7/28/06	9/06	Natick JF	2/06	9/06		Omaha Zoo	6/1/06	3/1/07	
	Charleston SC	7/28/06	9/06	Oviedo Yel	3/06	9/06		Philadelphia	4/24/06	4/23/07	
	Chicago Imx	7/28/06	9/06	Pittsburgh CSC	9/15/06	6/07		Quebec	6/23/06	6/22/07	
	Cincinnati NA	7/28/06	9/06	Quebec	4/06	10/06		Saint Augustine	8/15/06	3/1/07	
	Col Springs Cmk	7/28/06	9/06	Reading JF	2/06	9/06		Sinsheim	5/4/06	11/3/07	
	Colleyville	7/28/06	9/06	Saint Louis SC	6/1/06	9/30/06		Sydney WBS	5/25/06	5/24/07	
	Columbus AMC	7/28/06	9/06	Hastings	9/11/06	3/4/07		Warsaw CC	5/17/06	5/16/07	
	Covington OTI	7/28/06	9/06	Calgary TWS	1/25/06	1/24/07	E3D	Glasgow	6/25/04	12/31/06	
	Cuernavaca Cmx	7/28/06	9/06	Cincinnati MC	6/3/06	9/4/06		Sinsheim	5/16/03	12/31/06	
	Dallas Cmk	7/28/06	9/06	Kenner	9/15/06	9/14/07		Castle Rock	3/92		
	Dearborn	7/28/06	9/06	New York AMNH	4/15/05		EMSH	Atlanta FMNH	9/1/06	11/1/06	
	Denver CC Reg	7/28/06	9/06	Phoenix ASC	7/8/06			Chandigarh	5/15/06	5/14/07	
	Dubai	7/28/06	9/06	Saint Paul	3/17/06	9/4/06		Des Moines	7/1/06	4/1/07	
	Dublin Reg	7/28/06	9/06	Shanghai Dome	10/1/05	9/10/06		Des Moines	9/1/06	6/1/07	
	Edmonton FP	7/28/06	9/06	Riccione	6/1/06	5/31/07		Fort Worth	9/1/06	6/1/07	
	Evansville Sho	7/28/06	9/06	Calgary TWS	9/12/05	9/1/06		Manila	5/19/06	5/29/07	
	Fitchburg Star	7/28/06	9/06	Corsicana	5/1/06	10/1/06		Mumbai	12/2/05	12/1/06	
	Fort Lauderdale	7/28/06	9/06	Detroit SC	7/8/06	1/1/07		Salt Lake City CP	6/15/06	12/07	
	Fort Worth	7/28/06	9/06	Leon Exp	7/14/06	11/14/06	Everest	San Diego RHF	9/1/06	9/30/07	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
ExplClub	Saint Félicien	4/1/06	9/30/06	GF	Spokane	5/20/05	9/30/06	ITD	Berlin Disc	4/1/02	12/31/06	
	San Antonio Aztec	4/1/06	9/1/07		Stockholm	3/1/04	12/31/06		Los Angeles CSC	8/25/06	2/15/07	
	Taipei MCRC	1/1/06	12/31/06		Yellowstone	2/10/06	2/10/07		New Orleans	8/29/06	8/31/07	
	Stockholm	11/25/05	11/1/06		Sudbury	3/1/03	3/31/07		İTD	Istanbul AFM	11/25/05	11/24/06
Extreme	Toronto OP	10/1/05	10/1/06		Puebla	8/15/06	4/15/07		Karuizawa Mer	1/1/06	12/31/06	
FEOC	Alamogordo	10/1/05	10/1/06		Saint Félicien	4/05	12/06		Taipei WVC	2/1/06	1/31/07	
FightPil	Birmingham AL	3/18/06	9/5/06		Taipei MCRC	1/1/06	12/31/06		Birmingham AL	9/2/06	1/26/07	
	Chantilly	12/10/04	12/10/06		Vancouver Imx	3/1/06	10/31/06		Fort Worth	9/18/06	5/30/07	
	Columbus COSI	5/26/06	12/1/06		Syracuse	9/6/06	3/5/07		Hibbing	9/1/06	6/30/07	
	Corpus Christi	2/3/05	12/31/06		Atlanta FMNH	8/19/06	8/18/07		Melbourne MV	7/24/06	12/31/06	
	Dallas MNS	5/27/06	11/27/06		Chicago MSI	2/16/06	6/15/07		JGWC	Hastings	6/7/06	9/1/06
	Dayton	12/3/04	12/3/06		Cleveland	2/16/06	10/31/06		Lehi	1/1/06	11/1/06	
	Edmonton TWS	6/9/06	12/9/06		Copenhagen	5/16/06	5/15/07		New York AMNH	5/30/06	9/26/06	
	Garden City	12/10/04	12/31/06		Denver MNS	6/9/06	2/15/07		Pittsburgh Cmk	6/2/06	6/1/07	
	Hampton	12/10/04	12/31/06		Duluth	2/24/06	9/15/07		Rochester Cmk	6/2/06	6/1/07	
	Hong Kong SM	12/10/05	12/31/06		Edmonton TWS	2/17/06	2/15/07		Salt Lake City CP	6/15/06	9/8/06	
	Indianapolis Imx	6/23/06	9/23/06		Harrisburg	2/16/06	6/15/07		San Antonio Aztec	4/15/06	4/14/07	
	Kansas City Sci	8/5/06	1/31/07		Houston MNS	9/22/06	9/21/07		San Diego RHF	8/18/06	10/30/06	
	Killeen	5/2/06	11/2/06		Louisville SC	2/16/06	2/15/07		Saint Louis SC	9/22/06	3/1/07	
	Las Vegas Lux	12/10/04	12/31/06		Melbourne MV	6/15/06	6/14/07		Cincinnati MC	10/1/03	12/31/06	
	Los Angeles CSC	6/30/06	12/31/06		Nuremberg	6/1/06	6/1/07		Col Springs Cmk	1/4/06	1/3/07	
	Menlyn	7/1/06	10/1/06		Oklahoma City	3/10/06	3/9/07		Corpus Christi	1/1/03	12/31/06	
	Milwaukee	8/4/06	12/9/06		Orlando SC	3/1/06	2/15/07		Des Moines	9/20/06	9/20/07	
	Oklahoma City	10/21/05	10/19/06		Providence Imx	5/12/06	9/12/06		Erie	7/1/06	12/31/06	
	Pensacola	6/3/05	10/31/06		Regina	9/10/06	9/9/07		Fort Lauderdale	9/26/04	12/31/06	
	Richmond SMV	5/27/06	10/1/06		Richmond SMV	2/16/06	10/06		Garden City	9/1/04	12/31/06	
	Rochester Cmk	8/19/06	11/19/06		Sacramento Imx	3/15/06	11/14/06		Houston MNS	6/5/05	12/31/06	
	Saint Louis SC	3/11/05	12/31/06		Saint Louis SC	9/5/06	9/4/07		Hutchinson	4/1/06	3/31/07	
	Seattle PSC 1	12/26/04	12/31/06		Saint Paul	6/15/06	1/7/07		Louisville SC	9/16/06	1/5/07	
	Sioux Falls	5/27/06	10/6/06		San Diego RHF	2/24/06	2/1/07		Lucerne	9/1/06	11/30/06	
	Taipei MCRC	1/1/05	1/1/07		San Jose CA	9/20/06	9/19/07		Saint Louis Arch	5/29/04		
	Toronto OSC	3/1/06	1/31/07		Seattle PSC 2	2/16/06	10/15/06		San Diego RHF	8/2/02	9/06	
	Victoria	5/26/06	11/26/06		Spokane	2/24/06	2/1/07		San Jose CA	10/1/03	12/31/06	
	Washington NASM	3/11/05	9/06		Stockholm	2/16/06	11/12/06		Sioux Falls	6/1/06	5/31/07	
	Winnipeg	5/5/06	11/6/06		Sudbury	9/15/06	3/15/07		Spokane	2/10/06	12/31/06	
FON	Baltimore	11/5/04	6/30/07		Sydney WBS	6/29/06	6/28/07		West Nyack Imx	6/1/06	12/31/06	
	Bogota	12/1/05	11/30/06		Tempe Imx	9/29/06	1/28/07		Yellowstone	6/15/02	12/31/06	
	Boston MOS	5/28/04	6/30/07		Vancouver TWS	2/16/06	3/31/07		LOLL	Loch Lomond	7/24/02	
	Calgary TWS	3/20/05	6/30/07		Berlin CS	4/5/01	12/06		Albany GA	5/1/06	11/3/06	
	Dwingeloo	6/1/05	5/31/07		Berlin Disc	4/5/01	12/06		Davenport	7/1/06	6/30/07	
	Fort Lauderdale	9/13/04	12/31/06		Eilat Epic	4/4/04	12/31/06		Des Moines	8/21/06	9/30/06	
	Houston MNS	3/6/05	5/31/07		Galveston	11/7/05	1/7/07		Hartberg	3/15/06	9/15/06	
	Jakarta	11/1/05	10/30/06		London BFI	12/1/01	12/06		Riccione	7/1/06	1/31/07	
	London SM	2/24/06			Madrid	6/12/02	12/06		Salt Lake City CP	6/15/06	9/8/06	
	Lucerne	2/15/05	11/30/06		Manchester UCI	9/1/02	12/31/06		Madrid	6/1/04	12/31/06	
	Madrid	7/1/06	12/31/06		Melbourne MV	9/13/01	12/06		Moscow	1/15/06	1/15/07	
	Malaga Yel	3/25/06	12/31/06		Moscow	1/1/04	9/30/06		Karlskrona	11/1/05	10/31/07	
	Myrtle Beach	4/1/06	3/30/07		Nuremberg	5/28/03	12/31/06		Stockholm	2/18/05	12/31/06	
	Nanchang	11/15/05	11/30/06		San Antonio 3D	8/15/03	12/31/06		MagDes	Alamogordo	2/23/06	2/22/07
	Nuremberg	11/1/05	10/31/06		Sydney WBS	9/20/01	12/06		Berlin CS	12/1/05	11/30/06	
	Quebec	2/20/06	2/28/07		Barcelona	5/7/02	12/06		Birmingham UK	2/11/06	2/10/07	
	Raleigh Exp	5/1/06	1/31/07		Boston MOS	7/29/06	1/7/07		Bradford	9/23/05	9/22/06	
	Richmond SMV	9/18/04	6/30/07		Buenos Aires NA	5/11/06	5/31/07		Bristol	4/1/06	11/1/06	
	Saint Louis SC	9/17/04	12/31/06		Calgary TWS	2/16/06	2/28/07		Charleston SC	9/23/05	12/31/06	
	San Diego RHF	5/28/04	9/30/06		Edmonton TWS	1/1/06	6/30/07		Copenhagen	1/14/06	1/13/07	
	Spokane	8/20/04	6/30/07		Guatemala City Alb	6/23/06	6/23/07		Fort Lauderdale	9/23/05	12/31/06	
	Sudbury	1/30/06	9/4/06		Guayaquil	11/1/03	12/31/06		Glasgow	3/31/06	7/1/07	
	Sydney WBS	9/25/04	9/26/06		Hague	10/10/01	10/31/06		Huntsville	11/23/05	11/22/06	
	Tampa MOSI	5/27/06	5/31/07		Hampton	6/9/06	12/31/06		Hyderabad	2/13/06	1/31/07	
	Valencia Spn	2/1/06	2/2/07		Houston MNS	2/25/06	9/4/06		Katowice CC	2/24/06	2/23/07	
	Vulcania	1/1/06	12/31/07		Indianapolis Imx	1/21/05	12/31/06		Krakow CC	2/24/06	2/23/07	
Galapago GC	Moscow	10/24/05	10/23/06		Madrid	11/6/02	10/31/06		KSC 2	9/23/05		
	Albany GA	5/6/06	10/31/06		Melbourne MV	10/7/02	12/31/06		Kuala Lumpur Di	3/24/06	3/23/07	
	Dhaka	9/26/05	10/3/06		Norwalk	6/13/06	9/06		London BFI	9/23/05	9/22/06	
	Ghaziabad Aer	2/10/06	2/10/07		Oakland	1/1/06	12/31/06		London SM	9/23/05	9/22/06	
	Grand Canyon	11/1/99	12/06		Reno Fleisch	6/1/06	11/30/06		Melbourne MV	10/20/05		
	Hartberg	9/6/03	9/30/06		Saint Paul	3/1/06	9/4/06		Memphis Pink	3/4/06	10/10/06	
	Houston MNS	6/1/05	9/30/06		Sioux Falls	6/1/06	5/31/07		Milwaukee	8/4/06	1/4/07	
	Menlyn	9/16/05	9/15/06		Speyer Dome	1/1/06	12/31/06		Moscow	4/12/06	4/11/07	
	Myrtle Beach	4/1/06	3/30/07		Stockholm	11/30/01	12/31/06		Mumbai	1/20/06	1/31/07	
	Nuremberg	12/1/02	12/31/06		Sydney WBS	7/22/02	12/31/06		Pensacola	3/1/06	2/28/07	
	Penrith	7/16/05	7/21/07		Huntsville	2/1/06	2/1/07		Pittsburgh CSC	9/23/05		
	Speyer Dome	1/23/05	12/31/06		San Simeon	8/17/96			Saint Louis SC	4/28/06	9/30/06	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MOE	Sydney WBS	10/20/05		Ozarks	Moscow	10/9/04	12/31/06	SU	Huntsville	5/24/02	9/06
	Warsaw CC	2/24/06	2/23/07		Norwalk	6/16/06			Hutchinson	6/1/02	6/07
	Washington NASM	9/23/05			Nuremberg	7/29/04	12/31/06		Nanjing	12/1/05	11/30/06
	Appleton	4/7/06	10/10/06		San Antonio 3D	1/1/06	12/31/06		Poitiers Solido	2/4/06	12/31/06
	Barcelona	5/1/03	12/31/06		Sydney WBS	7/1/04	9/30/06		Dayton	9/27/02	
	Cincinnati MC	5/1/03	12/31/06		Branson	1/93	12/07		Saint Augustine	5/25/06	11/25/06
	Cocoa	4/16/03	12/31/06		Pulse	Harrisburg	9/15/06	12/15/06	Amsterdam PN	8/8/06	9/06
	Fort Worth	9/7/04	3/6/07		Lucerne	5/15/06	11/15/06	Ann Arbor NA	6/28/06	9/06	
	Hague	10/14/04	12/31/06		Poitiers Omni	2/4/06	12/31/06	Atlantic City	6/28/06	9/06	
	Madrid	5/1/03	12/31/06		Shakopee	5/15/06	10/31/06	Auckland Sky	6/30/06	9/06	
	Melbourne MV	3/1/05	12/31/06		Austin	6/2/06	11/30/06	Austin	8/4/06	9/06	
	Menlyn	7/1/06	12/31/06		Dallas MNS	5/31/06	10/22/06	Bangkok	6/30/06	9/06	
	Norwalk	1/1/06	12/31/06		Fort Worth	5/27/06	2/28/07	Barakaldo Yel	7/12/06	9/7/06	
	Nuremberg	1/3/03	12/31/06		Louisville SC	9/9/06	2/8/07	Boise Reg	6/28/06	9/06	
	Oakland	12/17/04	9/30/06		Lubbock	8/18/06	1/31/07	Bristol	9/9/06	9/06	
	Saint Louis SC	1/1/06	12/31/06		New York AMNH	9/30/06	12/21/06	Buenos Aires NA	7/06	9/06	
	San Diego RHF	11/1/01	9/06		Norwalk	8/4/06	12/21/06	Buffalo Reg	6/28/06	9/06	
	San Jose CA	2/12/03	12/31/06		Saint Louis SC	6/2/06	12/21/06	Buford Reg	6/28/06	9/06	
MOF	Seattle PSC 1	9/20/06	1/7/07		San Antonio 2D	6/1/06	9/30/06	Calgary FP	6/28/06	9/06	
	Sioux Falls	6/1/06	5/31/07		Tampa MOSI	6/30/06	12/21/06	Chicago Imx	6/28/06	9/06	
MOTM	Speyer Dome	1/23/05	12/31/06		Penrith	7/1/00		Cincinnati NA	6/28/06	9/06	
	Toronto OP	7/1/04	12/31/06		Lucerne	11/29/05	10/31/06	Col Springs Cmk	6/28/06	9/06	
MOTN	Grand Rapids Cel	8/15/06	8/14/07		Omaha Zoo	6/1/06	11/30/06	Cuernavaca Cmx	7/06	9/06	
	Pensacola	11/8/96			Pittsburgh CSC	6/1/06	6/30/07	Dallas Cmk	6/28/06	9/06	
MOTM	Saint Paul	1/15/06	8/31/07		Sudbury	5/1/06	12/30/06	Dearborn	6/28/06	9/06	
	Beijing CSTM	9/1/04	9/1/06		Taipei AM	1/15/06	1/31/07	Denver CC Reg	6/28/06	9/06	
MOTN	Calgary TWS	3/1/06	5/30/07		Toronto OP	5/15/05	9/30/06	Des Moines	6/28/06	9/06	
	San Antonio Aztec	4/1/06	9/1/07		Nuremberg	3/25/06	9/24/06	Detroit AMC	6/28/06	9/06	
MOTN	Albuquerque	9/15/06	3/15/07		Chantilly	1/27/06	9/06	Dublin Reg	6/28/06	9/06	
	Alexandria	6/1/06	5/31/07		Washington NASM	1/27/06	9/06	Duluth	6/28/06	9/06	
Birmingham UK	Birmingham UK	9/15/06	9/15/07		Regina	5/1/05	12/31/06	Edmonton FP	6/28/06	9/06	
	Cairo EMA	7/6/06	7/5/07		San Diego RHF	9/1/06	9/30/06	Fort Lauderdale	6/28/06	9/06	
MOTM	Detroit SC	2/1/06	9/15/07		Seasons	Kolkata SC	10/14/05	10/13/06	Fresno Reg	6/28/06	9/06
	Garza Garcia	8/3/06	12/31/06		SFTGS	Dwingeloo	5/15/06	12/31/06	Grand Rapids Cel	6/28/06	9/06
MOTN	Harrisburg	9/10/05	9/9/06		Sharks3D	Apple Valley Imx	8/18/06	12/31/06	Guatemala City Alb	7/7/06	9/06
	Houston MNS	10/1/05	10/15/07			Bangkok	5/10/06	12/31/06	Harrisburg	6/28/06	9/06
MOTM	Karlshamn	9/15/06	8/31/07			Barakaldo Yel	6/9/06	12/31/06	Hartford NA	6/28/06	9/06
	Louisville SC	1/15/06	10/15/07			Berlin CS	3/24/05	12/31/06	Houston Reg	6/28/06	9/06
MOTN	Melbourne MV	9/15/06	9/14/07			Birmingham AL	7/1/06	12/31/06	Hyderabad	6/30/06	9/06
	Mobile	3/1/06	2/28/07			Boston NEA	3/24/05	12/31/06	Irvine Reg	6/28/06	9/06
MOTM	Omaha Zoo	9/1/06	3/15/07			Bradford	2/11/06	12/31/06	Kansas City AMC	6/28/06	9/06
	Oviedo Yel	5/27/05				Bristol	1/28/06	12/31/06	Katowice CC	6/28/06	9/06
MysticInd	Saint Louis SC	10/10/05	10/15/06			Galveston	2/21/05	12/31/06	King of Prussia Reg	6/28/06	9/06
	San Antonio 2D	1/1/06	10/1/06			Garza Garcia	6/8/06	12/31/06	Krakow CC	6/28/06	9/06
NASCAR	San Diego RHF	9/1/06	10/30/06			Kansas City Sci	5/1/06	12/31/06	Langley FP	6/28/06	9/06
	Sudbury	9/30/05	6/30/07			Katowice CC	9/9/05	12/31/06	Lansing Cel	6/28/06	9/06
Niagara OnGuard OO	Sydney WBS	9/15/06	9/14/07			Kuala Lumpur Di	8/17/06	12/31/06	Las Vegas Bre	6/28/06	9/06
	Victoria	9/21/06	9/20/07			Kuwait City	1/10/06	12/31/06	Lincolnshire Reg	6/28/06	9/06
OrigLife OW3D	Barcelona	5/1/06	4/30/07			Lehi	3/13/06	12/31/06	Lodz CC	6/28/06	9/06
	Durban	3/15/06	3/14/07			London SM	2/6/06	12/31/06	London BFI	7/14/06	9/06
NASCAR	Edmonton TWS	10/1/05	6/1/07			Madrid	9/10/06	12/31/06	Los Angeles AMC	6/28/06	9/06
	Kansas City Zoo	6/17/06	11/1/06			Moscow	4/14/05	12/31/06	Los Angeles NA	6/28/06	9/06
Niagara OnGuard OO	Paris Geo	12/15/05	1/30/07			New Orleans	5/26/06	12/31/06	Louisville NA	6/28/06	9/06
	Regina	5/12/06	10/13/06			Nuremberg	3/24/05	12/31/06	Malaga Yel	7/12/06	9/8/06
NASCAR	Tampa MOSI	8/1/06	8/1/07			Omaha Zoo	3/1/06	12/31/06	Mississauga FP	6/28/06	9/06
	Garden City	6/13/05	9/06			Osaka Sun	1/1/06	12/31/06	Montreal FP	7/14/06	9/06
OrigLife OW3D	Incheon CGV	1/12/06				Poznan CC	5/19/06	12/31/06	Moscow	6/28/06	9/06
	Kuala Lumpur Di	2/23/06	2/22/07			Prague CC	1/12/06	12/31/06	Mumbai	6/30/06	9/06
Niagara OnGuard OO	Saint Louis SC	3/1/06	9/30/06			Quebec	2/10/06	9/30/06	Nashville Reg	6/28/06	9/06
	Seoul CGV	1/12/06				San Antonio 3D	9/29/06	12/31/06	Natick JF	6/28/06	9/06
Niagara OnGuard OO	Niagara	7/1/86				Sasebo	7/1/06	12/31/06	New Rochelle Reg	6/28/06	9/06
	Singapore DC	2/13/99				Tempe Imx	6/20/06	12/31/06	New York AMC	6/28/06	9/06
OrigLife OW3D	Guayaquil	3/06	12/06			Shijiazhuang	1/06	1/07	Ontario Reg	6/28/06	9/06
	Houston MNS	5/27/06	10/06			Dallas AA	2/26/99		Oviedo Yel	7/12/06	9/6/06
OrigLife OW3D	Jackson MS	10/23/05	11/15/06			Solarmax	3/06	2/07	Pittsburgh Cmk	6/28/06	9/06
	San Diego NHM	3/31/01	12/06			Dwingeloo	1/1/06	12/31/06	Portland	6/28/06	9/06
OrigLife OW3D	Shenyang SPP	7/1/06	1/30/07			Hastings	3/6/06	9/11/06	Poznan CC	6/28/06	9/06
	Tijuana	10/18/01	12/15/06			Oakland	1/1/06	12/31/06	Raleigh Exp	6/28/06	9/06
OrigLife OW3D	Taichung BET	4/1/03	11/1/06			Vantaa	2/1/06	1/30/07	Reading JF	6/28/06	9/06
	Berlin CS	6/5/03	12/31/06			Ankara AFM	10/1/05	9/30/06	Richmond FP	6/28/06	9/06
OrigLife OW3D	Eilat Epic	4/4/04	12/31/06			Cairo MEC	3/31/06	3/31/07	Richmond SMV	6/28/06	9/06
	Galveston	5/25/06	12/31/06			Ghaziabad Aer	2/15/06	2/16/07	Rochester Cmk	6/28/06	9/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Sacramento Imx	8/4/06	10/06		WATE Whales	Katoomba	6/1/97			San Antonio 3D	1/27/06	1/27/07
Saint Louis Weh	6/28/06	9/06			Calgary TWS	2/1/06	6/30/07		Sinsheim	6/30/05	12/31/06
San Francisco AMC	6/28/06	9/06			Cocoa	7/1/02	12/31/06		Stockholm	2/1/06	2/15/07
San Jose CA	6/28/06	9/06			Dhaka	9/26/06	9/26/07		Sydney WBS	8/8/05	
Sandy	6/28/06	9/06			Durban	9/16/05	9/15/06		Toronto OP	6/1/06	4/30/07
Santa Fe Cin	7/06	9/06			Hague	9/6/04	12/31/06		Tulsa Cmk	4/20/06	9/30/06
Taipei WVC	6/29/06	9/06			San Diego RHF	7/1/03	9/06		Vancouver Imx	6/26/06	12/31/06
Toronto FP	6/28/06	9/06		WOC	Spokane	3/15/04	12/31/06		Warsaw CC	10/11/05	12/31/06
Tulsa Cmk	6/28/06	9/06			Poitiers Imax 3D	2/4/06	12/31/06		Washington NMNH	9/15/06	9/30/07
Vaughan FP	6/28/06	9/06		WS3D	Appleton	6/9/06	6/8/07		Winnipeg	7/1/06	6/30/07
Virginia Beach	6/28/06	9/06			Baltimore	1/3/06	1/2/07	WTW	Boston MOS	12/9/05	1/17/07
Warsaw CC	6/28/06	9/06			Bristol	5/20/05	12/31/06		Calgary TWS	6/24/06	6/30/07
Washington NASM	8/10/06	9/4/06			Birmingham UK	7/2/05	12/31/06		Chicago MSI	6/1/06	5/31/07
West Nyack Imx	6/28/06	9/06			Boston NEA	5/12/05	12/31/06		Cleveland	5/1/96	10/15/06
Woodridge Cmk	6/28/06	9/06			Bradford	7/29/05	12/31/06		Dallas Cmk	6/2/06	11/30/06
Supespee	Cedar Rapids	3/31/06	3/07		Bristol	5/20/05	12/31/06		Denver MNS	3/3/06	10/31/06
TBAA	Oakland	1/1/04	9/30/06		Charleston SC	2/1/06	1/31/07		Durban	6/1/06	5/31/07
Texas	Austin	5/3/03			Chattanooga	5/27/05	12/31/06		Fort Lauderdale	1/12/06	1/31/07
TF	Chantilly	1/06	12/06		Columbus COSI	1/4/06	12/31/06		Hague	6/1/06	6/30/07
	Salt Lake City CP	6/15/06	12/07		Durban	3/31/06	9/30/06		Melbourne MV	2/1/06	1/31/07
	Warner Robins	7/92			Eilat Epic	2/1/06	1/31/08		Montreal SC	1/12/06	1/31/07
	Washington NASM	7/1/76			Galveston	9/2/05	9/30/06		Paris Geo	6/1/06	6/30/07
Trex	Fort Worth	5/28/05	9/5/06		Indianapolis Imx	6/1/06	6/30/07		Phoenix ASC	7/8/06	6/30/07
	Norwalk	10/7/05			Lansing Cel	1/20/06	9/30/06		Portland	3/6/06	9/30/06
	Quebec	2/10/06	9/3/06		London BFI	5/20/05	12/31/06		San Diego RHF	4/7/06	4/7/07
TS	Hong Kong SM	8/1/06	1/31/07		London SM	5/20/05	12/31/06		San Jose CA	1/1/06	1/31/07
TTL	Boston MOS	9/5/06	1/7/07		Louisville SC	5/28/06	1/7/07		Sandy	3/1/06	2/28/07
	Espinho	12/1/05	12/1/06		Melbourne MV	6/8/05	12/31/06		Seattle PSC 2	12/26/05	12/31/06
	San Diego RHF	9/1/06	9/30/06		Moscow	9/1/05	12/31/06		Spokane	5/26/06	4/30/07
VOSAS	Poitiers MC	2/4/06	12/31/06		Nuremberg	6/30/05			Tampa MOSI	5/27/06	5/30/07
VOTDS	Dayton	6/3/06	9/3/06		Orlando SC	6/1/06	12/31/06		Vancouver TWS	12/17/05	12/16/06
	Pitea	9/15/06	8/31/07		Prague CC	5/1/06	12/31/06	Yell	Yellowstone	4/1/03	12/06
	Roanoke	3/11/06	9/11/06		Providence Imx	4/1/06	9/30/06	ZC	Villahermosa	1/1/06	9/1/06
	Sacramento Imx	5/5/06	11/5/06		Quebec	9/29/06	6/30/07		Zion	5/24/94	
Vulcania	Shanghai Dome	11/1/05	10/31/06		Rochester Cmk	4/20/06	9/30/06				
	Vulcania	2/22/02			Saint Augustine	3/10/06	3/31/07				

September 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Aguascalientes	AR	3/06	9/06	Bangkok	WS3D	1/3/06	1/2/07	Bogota	WS3D	7/2/05	12/31/06	
Alamogordo	FightPil	10/1/05	10/1/06		AntBully	8/3/06	9/06		AJ	4/1/06	9/30/06	
	MagDes	2/23/06	2/22/07		Sharks3D	5/10/06	12/31/06		FON	12/1/05	11/30/06	
Albany GA	GC	5/6/06	10/31/06		SuperRet	6/30/06	9/06	Boise Reg	SuperRet	6/28/06	9/06	
	LS	5/1/06	11/3/06	Barakaldo Yel	AntBully	9/8/06	9/06	Boston MOS	Dolphins	6/30/06	11/4/06	
Albuquerque	CRA	3/25/06	10/15/06		Sharks3D	6/9/06	12/31/06		FON	5/28/04	6/30/07	
	MOTN	9/15/06	3/15/07		SuperRet	7/12/06	9/7/06		HB	7/29/06	1/7/07	
Alexandria	MOTN	6/1/06	5/31/07	Barcelona	CRA	2/16/06	2/18/07	Boston NEA	Sharks3D	3/24/05	12/31/06	
Amsterdam PN	SuperRet	8/8/06	9/06		HB	5/7/02	12/06		WS3D	5/12/05	12/31/06	
Ankara AFM	SpaceSta	10/1/05	9/30/06		MOE	5/1/03	12/31/06	Bradford	MagDes	9/23/05	9/22/06	
Ann Arbor NA	AntBully	7/28/06	9/06		MysticInd	5/1/06	4/30/07		Sharks3D	2/11/06	12/31/06	
	DS3D	5/12/06	11/4/06	Beijing CSTM	MOTM	9/1/04	9/1/06		WS3D	7/29/05	12/31/06	
Apple Valley Imx	SuperRet	6/28/06	9/06	Berlin CS	AlienAdv	3/1/00		Branson	Ozarks	1/93	12/07	
	AntBully	7/28/06	9/06		DS3D	4/6/06	10/5/07		AntBully	9/9/06	9/06	
	Sharks3D	8/18/06	12/31/06		HaunCast	4/5/01	12/06		MagDes	4/1/06	11/1/06	
Appleton	MOE	4/7/06	10/10/06		MagDes	12/1/05	11/30/06		Sharks3D	1/28/06	12/31/06	
	WS3D	6/9/06	6/8/07	Berlin Disc	OW3D	6/5/03	12/31/06		SuperRet	9/9/06	9/06	
Atlanta FMNH	Dolphins	9/1/06	11/1/06		Sharks3D	3/24/05	12/31/06		WS3D	5/20/05	12/31/06	
	Everest	9/1/06	11/1/06		WS3D	6/30/05		Buenos Aires NA	AntBully	7/28/06	9/06	
	Greece	8/19/06	8/18/07		HaunCast	4/5/01	12/06		DS3D	5/12/06	4/30/07	
Atlantic City	AntBully	7/28/06	9/06		HH	4/1/02	12/31/06		HB	5/11/06	5/31/07	
	AR	2/06	9/06	Birmingham AL	DS3D	5/27/06	11/22/06		SuperRet	7/06	9/06	
	SuperRet	6/28/06	9/06		FightPil	3/18/06	9/5/06		SuperRet	6/28/06	9/06	
Auckland Sky	SuperRet	6/30/06	9/06		JGWC	9/2/06	1/26/07		AntBully	7/28/06	9/06	
Austin	RATW	6/2/06	11/30/06		Sharks3D	7/1/06	12/31/06		Buford Reg	AntBully	7/28/06	9/06
	SuperRet	8/4/06	9/06	Birmingham UK	AntBully	7/28/06	9/06		SuperRet	6/28/06	9/06	
	Texas	5/3/03			AOTD	4/7/06			AntBully	7/06	9/06	
Baltimore	Alaska	5/29/06	10/31/06		Cyberwor	3/06	9/06		Cairo EMA	7/6/06	7/5/07	
	DS3D	5/26/06	6/30/07		MagDes	2/11/06	2/10/07		Cairo MEC	SpaceSta	3/31/06	3/31/07
	FON	11/5/04	6/30/07		MOTN	9/15/06	9/15/07					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Calgary FP	AntBully	7/28/06	9/06		LS	8/21/06	9/30/06		SuperRet	7/7/06	9/06
	SuperRet	6/28/06	9/06		SuperRet	6/28/06	9/06	Guayaquil	AR	4/06	10/06
Calgary TWS	Beavers	1/25/06	1/24/07	Detroit AMC	SuperRet	6/28/06	9/06		HB	11/1/03	12/31/06
	Bugs	9/12/05	9/1/06	Detroit SC	Bugs	7/8/06	1/1/07	Hague	OO	3/06	12/06
	FON	3/20/05	6/30/07		MOTN	2/1/06	9/15/07		HB	10/10/01	10/31/06
	HB	2/16/06	2/28/07	Dhaka	GC	9/26/05	10/3/06		MOE	10/14/04	12/31/06
	MOTM	3/1/06	5/30/07		Whales	9/26/06	9/26/07		Whales	9/6/04	12/31/06
	Solarmax	3/06	2/07	Dubai	AntBully	7/28/06	9/06	Halifax	WTW	6/1/06	6/30/07
	Whales	2/1/06	6/30/07	Dublin Reg	AntBully	7/28/06	9/06	Hampton	AntBully	7/28/06	9/06
	WTW	6/24/06	6/30/07		SuperRet	6/28/06	9/06		AntBully	7/28/06	9/06
Castle Rock	EMSH	3/92		Duluth	Grece	2/24/06	9/15/07		FightPil	12/10/04	12/31/06
Cathedral City	AntBully	7/28/06	9/06		SuperRet	6/28/06	9/06		HB	6/9/06	12/31/06
Cedar Rapids	SupeSpee	3/31/06	3/07	Durban	MysticInd	3/15/06	3/14/07	Harrisburg	AntBully	7/28/06	9/06
Chandigarh	Everest	5/15/06	5/14/07		Whales	9/16/05	9/15/06		Greece	2/16/06	6/15/07
Chantilly	FightPil	12/10/04	12/10/06		WS3D	3/31/06	9/30/06		MOTN	9/10/05	9/9/06
	RovMars	1/27/06	9/06		WTW	6/1/06	5/31/07		Pulse	9/15/06	12/15/06
	TF	1/06	12/06	Dwingeloo	FON	6/1/05	5/31/07		SuperRet	6/28/06	9/06
Charleston SC	Amazon	9/14/05	9/13/06		SFTGS	5/15/06	12/31/06	Hartberg	GC	9/6/03	9/30/06
	AntBully	7/28/06	9/06		Solarmax	1/1/06	12/31/06		LS	3/15/06	9/15/06
	MagDes	9/23/05	12/31/06	Edmonton FP	AntBully	7/28/06	9/06	Hartford NA	AntBully	7/28/06	9/06
	WS3D	2/1/06	1/31/07		SuperRet	6/28/06	9/06		SuperRet	6/28/06	9/06
Charleston WV	CRA	7/21/06	1/31/07	Edmonton TWS	FightPil	6/9/06	12/9/06	Hastings	Bears	9/11/06	3/4/07
Chattanooga	WS3D	5/27/05	12/31/06		Greece	2/17/06	2/15/07		CRA	4/5/06	12/3/06
Chicago Imx	AntBully	7/28/06	9/06		HB	1/1/06	6/30/07		JIAC	6/7/06	9/11/06
	SuperRet	6/28/06	9/06		MysticInd	10/1/05	6/1/07		Solarmax	3/6/06	9/11/06
Chicago MSI	Greece	2/16/06	6/15/07	Eilat Epic	AlienAdv	4/4/04	12/31/06	Hibbing	JGWC	9/1/06	6/30/07
	WTW	6/1/06	5/31/07		HaunCast	4/4/04	12/31/06	Hong Kong SM	FightPil	12/10/05	12/31/06
Cincinnati MC	Beavers	6/3/06	9/4/06		OW3D	4/4/04	12/31/06	Houston MNS	TS	8/1/06	1/31/07
	L&C	10/1/03	12/31/06		WS3D	2/1/06	1/31/08		FON	3/6/05	5/31/07
	MOE	5/1/03	12/31/06	Erie	L&C	7/1/06	12/31/06		GC	6/1/05	9/30/06
Cincinnati NA	AntBully	7/28/06	9/06		Espinho	TTL	12/1/05		Greece	9/22/06	9/21/07
	SuperRet	6/28/06	9/06		Evansville Sho	AntBully	7/28/06	9/06	HB	2/25/06	9/4/06
Cleveland	Greece	2/16/06	10/31/06		Fitchburg Star	AntBully	7/28/06	9/06	L&C	6/5/05	12/31/06
	WTW	5/1/96	10/15/06	Fort Lauderdale	AlienAdv	5/1/06	4/30/07		MOTN	10/1/05	10/15/07
Cocoa	MOE	4/16/03	12/31/06		AntBully	7/28/06	9/06	Houston Reg	OO	5/27/06	10/06
	Whales	7/1/02	12/31/06		FON	9/13/04	12/31/06		AntBully	7/28/06	9/06
Col Springs Cmk	AntBully	7/28/06	9/06		L&C	9/26/04	12/31/06	Huntsville	SuperRet	6/28/06	9/06
	L&C	1/4/06	1/3/07		MagDes	9/23/05	12/31/06		HC	2/1/06	2/1/07
	SuperRet	6/28/06	9/06		SuperRet	6/28/06	9/06		MagDes	11/23/05	11/22/06
Colleyville	AntBully	7/28/06	9/06		WTW	1/12/06	1/31/07		SpaceSta	5/24/02	9/06
Columbus AMC	AntBully	7/28/06	9/06		AntBully	7/28/06	9/06	Hutchinson	L&C	4/1/06	3/31/07
Columbus COSI	FightPil	5/26/06	12/1/06		Everest	9/1/06	6/1/07		SpaceSta	6/1/02	6/07
	WS3D	1/4/06	12/31/06		JGWC	9/18/06	5/30/07	Hyderabad	MagDes	2/13/06	1/31/07
Coomera	ALBT	11/1/05	10/31/07		MOE	9/7/04	3/6/07		SuperRet	6/30/06	9/06
Copenhagen	Greece	5/16/06	5/15/07		RATW	5/27/06	2/28/07	Incheon CGV	AntBully	7/06	9/06
	MagDes	1/14/06	1/13/07		Trex	5/28/05	9/5/06		NASCAR	1/12/06	
Corpus Christi	FightPil	2/3/05	12/31/06	Fresno Reg	AntBully	7/28/06	9/06	Indianapolis Imx	FightPil	6/23/06	9/23/06
	L&C	1/1/03	12/31/06		SuperRet	6/28/06	9/06		HB	1/21/05	12/31/06
Corsicana	Bugs	5/1/06	10/1/06	Galveston	HaunCast	11/7/05	1/7/07	Irvine Reg	WS3D	6/1/06	6/30/07
Covington OTI	AntBully	7/28/06	9/06		OW3D	5/25/06	12/31/06		AntBully	7/28/06	9/06
Cuernavaca Cmx	AntBully	7/28/06	9/06		Sharks3D	2/21/05	12/31/06		SuperRet	6/28/06	9/06
	SuperRet	7/06	9/06		WS3D	9/2/05	9/30/06	Istanbul AFM	Cyberwor	1/0/06	12/31/06
Dallas AA	SOA	2/26/99		Garden City	CRA	6/1/06	4/1/07	Jackson MS	ITD	11/25/05	11/24/06
Dallas Cmk	AntBully	7/28/06	9/06		FightPil	12/10/04	12/31/06		ALBT	9/1/06	8/31/07
	SuperRet	6/28/06	9/06		L&C	9/1/04	12/31/06		OO	10/23/05	11/15/06
	WTW	6/2/06	11/30/06		NASCAR	6/13/05	9/06	Jakarta	FON	11/1/05	10/30/06
Dallas MNS	FightPil	5/27/06	11/27/06	Garza Garcia	MOTN	8/3/06	12/31/06	Kansas City AMC	SuperRet	6/28/06	9/06
	RATW	5/31/06	10/22/06		Sharks3D	6/8/06	12/31/06	Kansas City Sci	FightPil	8/5/06	1/31/07
Davenport	LS	7/1/06	6/30/07		AntBully	7/06	9/06	Kansas City Zoo	Sharks3D	5/1/06	12/31/06
Dayton	FightPil	12/3/04	12/3/06		GC	2/10/06	2/10/07	Amazon	3/18/06	12/10/06	
	SU	9/27/02			SpaceSta	2/15/06	2/16/07		MysticInd	6/17/06	11/1/06
Dearborn	VOTDS	6/3/06	9/3/06		AlienAdv	3/1/05	12/31/06	Karlshamn	ALBT	2/1/05	9/15/06
	AntBully	7/28/06	9/06		AntBully	7/28/06	9/06		CRA	1/15/06	8/31/07
	SuperRet	6/28/06	9/06		E3D	6/25/04	12/31/06		M3Dcc	11/1/05	10/31/07
Denver CC Reg	AntBully	7/28/06	9/06		MagDes	3/31/06	7/1/07		MOTN	9/15/06	8/31/07
	SuperRet	6/28/06	9/06	Grand Canyon	GC	11/1/99	12/06	Karuizawa Mer	ITD	1/1/06	12/31/06
Denver MNS	Greece	6/9/06	2/15/07		AntBully	7/28/06	9/06	Katoomba	WATE	6/1/97	
	WTW	3/3/06	10/31/06		MOF	8/15/06	8/14/07	Katowice CC	DS3D	5/17/06	5/16/07
Des Moines	Everest	7/1/06	4/1/07		SuperRet	6/28/06	9/06		MagDes	2/24/06	2/23/07
	Everest	9/1/06	6/1/07	Guadalajara Cin	AntBully	7/28/06	9/06		Sharks3D	9/9/05	12/31/06
	L&C	9/20/06	9/20/07	Guatemala City Alb	HB	6/23/06	6/23/07		SuperRet	6/28/06	9/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kenner	Beavers	9/15/06	9/14/07		DS3D	4/13/06	4/12/07		WS3D	6/30/05	
Killeen	FightPil	5/2/06	11/2/06		Greece	6/15/06	6/14/07	Oakland	HB	1/1/06	12/31/06
King of Prussia Reg	AntiBully	7/28/06	9/06		HaunCast	9/13/01	12/06		MOE	12/17/04	9/30/06
	SuperRet	6/28/06	9/06		HB	10/7/02	12/31/06		Solarmax	1/1/06	12/31/06
Kolkata SC	Seasons	10/14/05	10/13/06		JGWC	7/24/06	12/31/06	Oklahoma City	TBAA	1/1/04	9/30/06
Krakow CC	DS3D	5/17/06	5/16/07		MagDes	10/20/05			FightPil	10/21/05	10/19/06
	MagDes	2/24/06	2/23/07		MOE	3/1/05	12/31/06		Greece	3/10/06	3/9/07
	SuperRet	6/28/06	9/06		MOTN	9/15/06	9/14/07	Omaha Zoo	DS3D	6/1/06	3/1/07
KSC 2	MagDes	9/23/05			WS3D	6/8/05	12/31/06		MOTN	9/1/06	3/15/07
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07		WTW	2/1/06	1/31/07		Roar	6/1/06	11/30/06
	MagDes	3/24/06	3/23/07	Memphis Pink	MagDes	3/4/06	10/10/06		Sharks3D	3/1/06	12/31/06
	NASCAR	2/23/06	2/22/07	Menlyn	Africa	6/16/05	12/31/06	Ontario Reg	AntBully	7/28/06	9/06
	Sharks3D	8/17/06	12/31/06		FightPil	7/1/06	10/1/06		SuperRet	6/28/06	9/06
Kuwait City	Sharks3D	1/10/06	12/31/06		GC	9/16/05	9/15/06	Orlando SC	Greece	3/1/06	2/15/07
Langley FP	SuperRet	6/28/06	9/06		MOE	7/1/06	12/31/06		WS3D	6/1/06	12/31/06
Lansing Cel	AntBully	7/28/06	9/06	Mexico City Cin	AntBully	7/28/06	9/06	Osaka Sun	Sharks3D	1/1/06	12/31/06
	SuperRet	6/28/06	9/06	Milwaukee	FightPil	8/4/06	12/9/06	Oviedo Yel	AntBully	9/8/06	9/06
	WS3D	1/20/06	9/30/06		MagDes	8/4/06	1/4/07		AR	3/06	9/06
Las Vegas Bre	SuperRet	6/28/06	9/06	Mississauga FP	SuperRet	6/28/06	9/06		MOTN	5/27/05	
Las Vegas Lux	FightPil	12/10/04	12/31/06	Mobile	MOTN	3/1/06	2/28/07		SuperRet	7/12/06	9/6/06
Lehi	JIAC	1/1/06	11/1/06	Monterrey Cin	AntBully	7/28/06	9/06	Paris Geo	MysticInd	12/15/05	1/30/07
	Sharks3D	3/13/06	12/31/06	Montreal FP	SuperRet	7/14/06	9/06		WTW	6/1/06	6/30/07
Leon Exp	Bugs	7/14/06	11/14/06	Montreal SC	DS3D	5/3/06	9/30/06	Parker	Dolphins	3/4/06	3/2/07
Lincolnshire Reg	SuperRet	6/28/06	9/06		WTW	1/12/06	1/31/07	Penrith	Africa	7/31/06	7/31/07
Loch Lomond	LOLL	7/24/02		Moscow	Bugs	9/30/04	9/30/06		GC	7/16/05	7/21/07
Lodz CC	AlienAdv	7/1/06	12/31/06		DS3D	5/31/06	5/30/07		Rheged	7/1/00	
	SuperRet	6/28/06	9/06		Galapago	10/24/05	10/23/06	Pensacola	FightPil	6/3/05	10/31/06
London BFI	AntBully	7/28/06	9/06		HaunCast	1/1/04	9/30/06		MagDes	3/1/06	2/28/07
	HaunCast	12/1/01	12/06		M3D	1/15/06	1/15/07		MOF	11/8/96	
	MagDes	9/23/05	9/22/06		MagDes	4/12/06	4/11/07	Philadelphia	AntBully	7/28/06	9/06
	SuperRet	7/14/06	9/06		OW3D	10/9/04	12/31/06		DS3D	4/24/06	4/23/07
	WS3D	5/20/05	12/31/06		Sharks3D	4/14/05	12/31/06	Phoenix AMC	AntBully	7/28/06	9/06
London SM	FON	2/24/06			SuperRet	6/28/06	9/06	Phoenix ASC	Beavers	7/8/06	
	MagDes	9/23/05	9/22/06		WS3D	9/1/05	12/31/06		WTW	7/8/06	6/30/07
	Sharks3D	2/6/06	12/31/06	Mumbai	Dolphins	12/2/05	12/1/06	Pitea	VOTDS	9/15/06	8/31/07
	WS3D	5/20/05	12/31/06		Everest	12/2/05	12/1/06	Pittsburgh Cmk	AntBully	7/28/06	9/06
Los Angeles AMC	SuperRet	6/28/06	9/06		MagDes	1/20/06	1/31/07		JIAC	6/2/06	6/1/07
Los Angeles CSC	FightPil	6/30/06	12/31/06		SuperRet	6/30/06	9/06		SuperRet	6/28/06	9/06
Los Angeles NA	HOTB	8/25/06	2/15/07	Myrtle Beach	CV	6/1/06	12/31/06	Pittsburgh CSC	AR	9/15/06	6/07
	AEK	5/1/06	10/31/06		FON	4/1/06	3/30/07		MagDes	9/23/05	
	AntBully	7/28/06	9/06		GC	4/1/06	3/30/07		Roar	6/1/06	6/30/07
	SuperRet	6/28/06	9/06	Nanchang	Antarc	9/11/06	3/10/07	Poitiers Imax 3D	AIA3D	2/4/06	12/31/06
Louisville NA	AntBully	7/28/06	9/06		FON	11/15/05	11/30/06		Cyberwor	2/4/06	12/31/06
Louisville SC	SuperRet	6/28/06	9/06	Nanjing	SpaceSta	12/1/05	11/30/06		WOC	2/4/06	12/31/06
	CRA	3/29/03	10/15/06	Nashville Reg	AntBully	7/28/06	9/06	Poitiers MC	VOSAS	2/4/06	12/31/06
	Greece	2/16/06	2/15/07		SuperRet	6/28/06	9/06	Poitiers Omni	Pulse	2/4/06	12/31/06
	L&C	9/16/06	1/5/07	Natick JF	AntBully	7/28/06	9/06	Poitiers Solido	SpaceSta	2/4/06	12/31/06
	MOTN	1/15/06	10/15/07		AR	2/0/06	9/06	Portland	Dolphins	3/15/06	11/2/06
	RATW	9/9/06	2/8/07	New Orleans	SuperRet	6/28/06	9/06		SuperRet	6/28/06	9/06
	WS3D	5/28/06	1/7/07		HOTB	8/29/06	8/31/07		WTW	3/6/06	9/30/06
Lubbock	RATW	8/18/06	1/31/07		Sharks3D	5/26/06	12/31/06	Poznan CC	Cyberwor	9/9/05	9/8/06
Lucerne	ALBT	7/1/06			SuperRet	6/28/06	9/06		Sharks3D	5/19/06	12/31/06
	CRA	9/16/05	11/15/06						SuperRet	6/28/06	9/06
	FON	2/15/05	11/30/06	New Rochelle Reg	Beavers	4/15/05		Prague CC	Sharks3D	1/12/06	12/31/06
	L&C	9/1/06	11/30/06	New York AMC	JIAC	5/30/06	9/26/06		WS3D	5/1/06	12/31/06
	Pulse	5/15/06	11/15/06	New York AMNH	RATW	9/30/06	12/21/06	Providence Imx	Greece	5/12/06	9/12/06
	Roar	11/29/05	10/31/06		Niagara	7/1/86			WS3D	4/1/06	9/30/06
Madrid	AlienAdv	4/2/03			HB	6/13/06	9/06	Puebla	GN	8/15/06	4/15/07
	CRA	5/1/06	5/31/07		MOE	1/1/06	12/31/06	Quebec	AR	4/06	10/06
	FON	7/1/06	12/31/06		OW3D	6/16/06			Cyberwor	4/28/06	9/3/06
	HaunCast	6/12/02	12/06		RATW	8/4/06	12/21/06		DS3D	6/23/06	6/22/07
	HB	11/6/02	10/31/06		Trex	10/7/05			FON	2/20/06	2/28/07
	M3D	6/1/04	12/31/06		AlienAdv	8/15/06	8/15/07		Sharks3D	2/10/06	9/30/06
	MOE	5/1/03	12/31/06		FON	11/1/05	10/31/06		Trex	2/10/06	9/3/06
	Sharks3D	9/10/06	12/31/06		GC	12/1/02	12/31/06		WS3D	9/29/06	6/30/07
Malaga Yel	FON	3/25/06	12/31/06		Greece	6/1/06	6/1/07	Raleigh Exp	Amazon	2/1/06	10/6/06
	SuperRet	7/12/06	9/8/06		HaunCast	5/28/03	12/31/06		AntiBully	7/28/06	9/06
Manchester UCI	HaunCast	9/1/02	12/31/06		MOE	1/3/03	12/31/06		FON	5/1/06	1/31/07
Manila	AntBully	7/06	9/06		OW3D	7/29/04	12/31/06	Reading JF	SuperRet	6/28/06	9/06
	Everest	5/19/06	5/29/07		ROF	3/25/06	9/24/06		AntiBully	7/28/06	9/06
Melbourne MV	Antarc	1/1/06	12/31/06		Sharks3D	3/24/05	12/31/06		AR	2/06	9/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Regina	SuperRet	6/28/06	9/06	San Jose CA	Greece	9/20/06	9/19/07	Taipei AM	Roar	1/15/06	1/31/07
	Greece	9/10/06	9/9/07		L&C	10/1/03	12/31/06		ExplClub	1/1/06	12/31/06
	MysticInd	5/12/06	10/13/06		MOE	2/12/03	12/31/06		FightPil	1/1/05	1/1/07
	SacrPlan	5/1/05	12/31/06		SuperRet	6/28/06	9/06		GN	1/1/06	12/31/06
Reno Fleisch	HB	6/1/06	11/30/06	San Simeon	WTW	1/1/06	1/31/07	Taipei MCRC	AntBully	7/06	9/06
	BP	6/1/06	5/31/07		HCBTD	8/17/96			ITD	2/1/06	1/31/07
	LS	7/1/06	1/31/07		Sandy	SuperRet	6/28/06		SuperRet	6/29/06	9/06
Richmond FP	SuperRet	6/28/06	9/06	Santa Fe Cin	WTW	3/1/06	2/28/07	Taipei WVC	FON	5/27/06	5/31/07
	CRA	1/15/06	1/14/07		AntBully	7/28/06	9/06		MysticInd	8/1/06	8/1/07
Richmond SMV	FightPil	5/27/06	10/1/06	Sasebo	SuperRet	7/06	9/06	Tampa MOSI	RATW	6/30/06	12/21/06
	FON	9/18/04	6/30/07		Sharks3D	7/1/06	12/31/06		WTW	5/27/06	5/30/07
	Greece	2/16/06	10/06		Antarc	3/1/06	2/28/07		Greece	9/29/06	1/28/07
	SuperRet	6/28/06	9/06		FightPil	12/26/04	12/31/06		Sharks3D	6/20/06	12/31/06
Roanoke	VOTDS	3/11/06	9/11/06	Seattle PSC 1	MOE	9/20/06	1/7/07	Thessaloniki	Dolphins	3/1/06	2/28/07
	FightPil	8/19/06	11/19/06		AntBully	7/28/06	9/06		Tijuana	OO	10/18/01
Rochester Cmk	JIAC	6/2/06	6/1/07	Seattle PSC 2	Greece	2/16/06	10/15/06	Toronto FP	SuperRet	6/28/06	9/06
	SuperRet	6/28/06	9/06		WTW	12/26/05	12/31/06		Africa	6/1/05	12/31/06
	WS3D	4/20/06	9/30/06		Dolphins	7/1/06	7/1/07		ALBT	6/1/05	12/31/06
	AJ	4/1/06	3/31/07		AntBully	7/06	9/06		FEOC	10/1/05	10/1/06
Rochester MSC	AntBully	9/15/06	10/06	Seoul 63	Cyberwor	3/3/06	3/2/08	Toronto OP	MOE	7/1/04	12/31/06
	Greece	3/15/06	11/14/06		NASCAR	1/12/06			Roar	5/15/05	9/30/06
Sacramento Imx	SuperRet	8/4/06	10/06	Seoul CGV	Shakopee	CM	5/15/06	Toronto OSC	WS3D	6/1/06	4/30/07
	VOTDS	5/5/06	11/5/06		Pulse	5/15/06	10/31/06		Bugs	5/5/06	1/5/07
	DS3D	8/15/06	3/1/07		Shanghai Dome	Beavers	10/1/05		FightPil	3/1/06	1/31/07
	SU	5/25/06	11/25/06		VOTDS	11/1/05	10/31/06		SuperRet	6/28/06	9/06
Saint Augustine	WS3D	3/10/06	3/31/07	Shenyang SPP	Shenyang SPP	Antarc	3/1/06	Universidad Cin	WS3D	4/20/06	9/30/06
	ExplClub	4/1/06	9/30/06		OO	7/1/06	1/30/07		AntBully	7/28/06	9/06
Saint Félicien	GN	4/05	12/06	Shijiazhuang	Skydance	1/06	1/07	Valencia SPN	CRA	9/15/06	9/14/06
	L&C	5/29/04			Singapore DC	OnGuard	2/13/99		CRA	9/15/06	9/14/07
Saint Louis Arch	AR	6/1/06	9/30/06	Sinsheim	Sinsheim	DS3D	5/4/06	Valencia Spn	FON	2/1/06	2/2/07
	FightPil	3/11/05	12/31/06		DS3D	E3D	5/16/03		Vancouver Imx	Alaska	5/26/06
Saint Louis SC	FON	9/17/04	12/31/06		WS3D	6/30/05	12/31/06		GN	3/1/06	10/31/06
	Greece	9/5/06	9/4/07	Sioux Falls	Sioux Falls	ALBT	5/27/06	Vancouver TWS	WS3D	6/26/06	12/31/06
Saint Louis Weh	Kilimanj	9/22/06	3/1/07		FightPil	5/27/06	10/6/06		Greece	2/16/06	3/31/07
	MagDes	4/28/06	9/30/06		HB	6/1/06	5/31/07		WTW	12/17/05	12/16/06
Saint Paul	MOE	1/1/06	12/31/06	Spokane	L&C	6/1/06	5/31/07	Vantaa	Solarmax	2/1/06	1/30/07
	MOTN	10/10/05	10/15/06		MOE	6/1/06	5/31/07		SuperRet	6/28/06	9/06
Saint Louis CP	NASCAR	3/1/06	9/30/06	Spokane	GC	1/23/05	12/31/06	Vaughan FP	CRA	6/17/05	9/21/06
	RATW	6/2/06	12/21/06		HB	1/1/06	12/31/06		FightPil	5/26/06	11/26/06
Saint Louis Weh	SuperRet	6/28/06	9/06	Stockholm	MOE	1/23/05	12/31/06	Victoria	MOTN	9/21/06	9/20/07
	Beavers	3/17/06	9/4/06		GC	7/28/06	9/06		WTW	12/17/05	12/16/06
Saint Paul	Greece	6/15/06	1/7/07	Stockholm	Greece	5/20/05	9/30/06	Villahermosa	ZC	1/1/06	9/1/06
	HB	3/1/06	9/4/06		L&C	2/10/06	12/31/06		SuperRet	6/28/06	9/06
Salt Lake City CP	MOF	1/15/06	8/31/07	Stockholm	Whales	3/15/04	12/31/06	Villahermosa	FON	1/1/06	12/31/07
	Amazon	6/15/06	9/8/06		WTW	5/26/06	4/30/07		Virginia Beach	AntBully	7/28/06
San Antonio 2D	Everest	6/15/06	12/07	Stockholm	Extreme	11/25/05	11/1/06	Vulcania	Vulcania	2/22/02	
	JIAC	6/15/06	9/8/06		GC	3/1/04	12/31/06		TF	7/92	
San Antonio 3D	LS	6/15/06	9/8/06	Stockholm	GC	2/10/06	12/31/06	Warner Robins	DS3D	5/17/06	5/16/07
	TF	6/15/06	12/07		Greece	3/15/04	12/31/06		MagDes	2/24/06	2/23/07
San Antonio Aztec	Alamo			Stockholm	WS3D	2/1/06	2/15/07	Washington NASM	SuperRet	6/28/06	9/06
	MOTN	1/1/06	10/1/06		FON	1/30/06	9/4/06		WS3D	10/11/05	12/31/06
San Diego NHM	RATW	6/1/06	9/30/06	Stockholm	GF	3/1/03	3/31/07	Washington NMNH	FightPil	3/11/05	9/06
	HaunCast	8/15/03	12/31/06		Greece	9/15/06	3/15/07		MagDes	9/23/05	
San Diego RHF	OW3D	1/1/06	12/31/06	Stockholm	MOTN	9/30/05	6/30/07	West Nyack Imx	RovMars	1/27/06	9/06
	Sharks3D	9/29/06	12/31/06		Roar	5/1/06	12/30/06		SuperRet	8/10/06	9/4/06
San Antonio Aztec	WS3D	1/27/06	1/27/07	Sydney WBS	Antarc	1/1/06	12/31/06	Winnipeg	TF	7/1/76	
	ExplClub	4/1/06	9/1/07		AntBully	7/06	9/06		FightPil	5/5/06	11/6/06
San Diego NHM	JIAC	4/15/06	4/14/07	Sydney WBS	DS3D	5/25/06	5/24/07	Woodridge Cmk	WS3D	7/1/06	6/30/07
	MOTM	4/1/06	9/1/07		FON	9/25/04	9/26/06		MagDes	2/24/06	2/23/07
San Diego RHF	OO	3/31/01	12/06	Sydney WBS	Greece	6/29/06	6/28/07	Xalapa	AntBully	7/28/06	9/06
	Everest	9/1/06	9/30/07		HaunCast	9/20/01	12/06		SuperRet	6/28/06	9/06
San Francisco AMC	FON	5/28/04	9/30/06	Sydney WBS	HB	7/22/02	12/31/06	Yellowstone	Bugs	8/15/06	12/15/06
	Greece	2/24/06	2/1/07		MagDes	10/20/05			GC	2/10/06	2/10/07
San Francisco AMC	JIAC	8/18/06	10/30/06	Sydney WBS	MOTN	9/15/06	9/14/07	Zion	L&C	6/15/02	12/31/06
	L&C	8/2/02	9/06		OW3D	7/1/04	9/30/06		Yell	4/1/03	12/06
San Francisco AMC	MOE	11/1/01	9/06	Sydney WBS	WS3D	8/8/05			ZC	5/24/94	
	MOTN	9/1/06	10/30/06		Syracuse	CRA	2/18/06	10/15/06			
San Francisco AMC	SC	9/1/06	9/30/06	Sydney WBS	GP	9/6/06	3/5/07				
	TTL	9/1/06	9/30/06		Tai Chung BET	OrigLife	4/1/03	11/1/06			
San Francisco AMC	Whales	7/1/03	9/06								
	WTW	4/7/06	4/7/07								
San Francisco AMC	SuperRet	6/28/06	9/06								

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Africa	Africa: the Serengeti	1994	HMNS	RATW	Ride Around the World	2006	GSF
AIA3D	Adventures in Animation 3D	2004	3D	Rheged	Rheged: The Lost Kingdom	2000	unk
AJ	Amazing Journeys	1999	HMNS	Roar	Roar: Lions of the Kalahari	2003	NGD
Alamo	Alamo: The Price of Freedom	1988	MFF	ROF	Ring of Fire	1991	SMM
Alaska	Alaska: Spirit of the Wild	1997	HMNS	RovMars	Roving Mars	2006	BVP
ALBT	Australia: Land Beyond Time	2002	HMNS	SacrPlan	Sacred Planet	2004	BVP
AlienAdv	Alien Adventure	1999	3D	SC	Storm Chasers	1995	MFF
Amazon	Amazon	1997	MFF	Seasons	Seasons	1987	SMM
Antarc	Antarctica	1991	MSI	SFTGS	Search for the Great Sharks	1992	SMM
AntBully	Ant Bully, The IMAX Experience	2006	3D	Sharks3D	Sharks 3D	2004	3DEL
AOTD	Aliens of the Deep	2005	3D	Skydance	Skydance	2002	BFI
AR	Adrenaline Rush	2002	SHE	SOA	Spirit of American	1999	unk
Bears	Bears	2001	PCI	Solarmax	Solarmax	2000	MSI
Beavers	Beavers	1988	SLC	SpaceSta	Space Station	2002	3D
BP	Blue Planet	1990	IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
Bugs	Bugs!	2003	3D	SuperRet	Superman Returns	2006	3D
CM	Country Music: The Spirit of America	2003	GSF	SupeSpee	Super Speedway	1997	SLC
CRA	Coral Reef Adventure	2003	MFF	TBAA	To Be An Astronaut	1992	NGD
CV	Cosmic Voyage	1996	IMAX	Texas	Texas: The Big Picture	2003	TSHM
Cyberwor	Cyberworld 3D	2000	3D	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D
DS3D	Deep Sea 3D	2006	3D	TS	Top Speed	2003	MFF
E3D	Encounter in the Third Dimension	1999	3D	TTL	To The Limit	1989	MFF
EMSH	Eruption of Mount St. Helens	1980	NGD	VOSAS	Voyagers of Sky and Sea	2004	MC
Everest	Everest	1998	MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
ExplClub	Explorers Club	2006	BFI	Vulcania	Vulcania	2002	unk
Extreme	Extreme	1999	GSF	WATE	Wild Australia: The Edge	1997	MSI
FEOC	First Emperor of China	1989	BFI	Whales	Whales	1996	NGD
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WOC	Wings of Courage	1994	3D
FON	Forces of Nature: Natural Disasters	2004	NGD	WS3D	Wild Safari 3D	2005	3D
Galapago	Galapagos	1999	3D	WTW	Wired to Win	2005	NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	Yell	Yellowstone	1994	NGD
GF	Gold Fever	1999	SKF	ZC	Zion Canyon	1994	BFI
GN	Great North	2000	BFI				
GP	Greatest Places	1998	SMM				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
M3D	Misadventures in 3D	2003	3D				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OrigLife	Origins of Life	2001	BFI				
OW3D	Ocean Wonderland 3D	2003	3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				

September 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
81	SuperRet	7	Cyberwor	3	TTL	1	Kilimanj
69	AntBully	7	Dolphins	2	AJ	1	LOLL
37	WS3D	7	MysticInd	2	Alaska	1	Niagara
30	FightPil	7	SpaceSta	2	E3D	1	OnGuard
29	Greece	7	Whales	2	HOTB	1	OrigLife
28	MagDes	6	ALBT	2	RovMars	1	Ozarks
28	Sharks3D	6	LS	2	SU	1	Rheged
26	FON	6	OO	2	ZC	1	ROF
21	HB	6	Roar	1	AEK	1	SacrPlan
21	WTW	5	Antarc	1	AIA3D	1	SC
20	MOTN	5	NASCAR	1	Alamo	1	Seasons
19	MOE	5	Solarmax	1	AOTD	1	SFTGS
18	L&C	5	VOTDS	1	Bears	1	Skydance
17	DS3D	4	Amazon	1	BP	1	SOA
14	GC	4	GN	1	CM	1	SupeSpee
13	CRA	4	JGWC	1	CV	1	TBAA
12	HaunCast	4	M3D	1	EMSH	1	Texas
10	RATW	4	Pulse	1	Extreme	1	TS
9	AR	4	TF	1	FEOC	1	VOSAS
8	Everest	3	Africa	1	Galapago	1	Vulcania
8	JIAC	3	ExplClub	1	GF	1	WATE
8	OW3D	3	ITD	1	GP	1	WOC
7	AlienAdv	3	MOF	1	HC	1	Yell
7	Beavers	3	MOTM	1	HCBTD		
7	Bugs	3	Trex	1	HH		

Directory of Organizations Mentioned in this Issue of LF Examiner

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SHORTS

Ant Bully watch

Warner Bros.' *The Ant Bully*, an animated film starring the voices of Julia Roberts, Nicholas Cage, and Meryl Streep, opened on July 28, taking in only US\$14.3 million on 3,000 conventional screens in North America in its first full week. *Box Office Mojo* says that the opening weekend total of \$8.4 million was the worst ever for a high-profile computer-animated feature. However, the IMAX 3D version grossed \$1.6 million in 54 theaters in the first full week, 11% of the domestic total in less than 2% of the screens.

In the next four weeks the film has grossed a total of \$24.6 million — 35mm and IMAX combined — domestically, and another \$8.4 million overseas. It is playing in a total of 89 IMAX theaters worldwide. No further details of its LF performance have been released.

The Ant Bully was hampered by opening between two other animated films, *Monster House* the week before, which was released in digital 3D (see *Shorts*, *LF Examiner*, Summer 2006), and *The Barnyard* the week after, which earned nearly twice *Ant Bully*'s first-weekend take. It also suffered from following in the footsteps of two earlier highly successful animated films about insects: DreamWorks' *Antz* and Pixar's *A Bug's Life*, both released in 1998. Finally, in most theaters *The Ant Bully* was sharing screen time with *Superman Returns*, by far the most successful DMR film of the year (see *Shorts*, *LFX*, Summer 2006). Neither of the earlier two DMR titles, *V for Vendetta* and *Poseidon*, performed up to expectations in their conventional releases, although both had higher per-screen grosses, and ran longer, in LF theaters than in 35mm.

Two more new repurposed films will be released for IMAX theaters this year, both animated: *Open Season* from Sony Pictures Animation opens on Sept. 29, and Warner's *Happy Feet* opens Nov. 17 (see item below). In December *The Polar Express* will return for its third run on giant screens, and it may also appear on television and in 35mm theaters this winter.

Happy Feet will not open in 3D

Happy Feet, a computer animated film set for a DMR release on Nov. 17, will be released only in 2D, not in 3D as originally planned. According to **Imax Corporation**, the film will not be completed early enough for the conversion to be done for the opening date. Reportedly, producer **Warner Bros.** may approve the 3D conversion for a re-release several months after the opening, if the film performs well enough.

Happy Feet, which stars the voice talents of **Robin Williams**, **Nicole Kidman**, and **Hugh Jackman**, will be the sixth DMR



Elijah Woods is the voice of Mumble in Happy Feet. film of 2006, the fifth from Warner. Three of Warner's four releases so far this year — *V for Vendetta*, *Poseidon*, and *The Ant Bully* — have performed significantly below expectations and lost money for Imax. Only *Superman Returns* has lived up to its promise. Some observers speculate that, despite the official explanation for the change, Warner and/or Imax would prefer not to risk further losses this year and are deferring the 3D conversion of *Happy Feet* until its success is guaranteed.

The change leaves the 3D field open for the third annual journey of *The Polar Express* in December. The move could also cut into *Happy Feet*'s total bookings if some theaters opt for the "sure thing" of the 3D *Polar Express* instead of the newer film.

Although it is unlikely to have a signifi-

cant impact on the LF films, a few weeks before *Happy Feet* opens, Sony's *Monster House* will return to 3D digital theaters to capitalize on its spooky theme around Halloween.

GSCA conference update

The **Giant Screen Cinema Association** has announced that its conference in Galveston, TX, Sept. 18-20, will include a pre-release screening of **Sony Animation's** *Open Season: An IMAX 3D Experience*. The computer-animated film features the voices of **Martin Lawrence**, **Ashton Kutcher**, and **Billy Connolly**, and will open on Sept. 29.

The conference will also include clips from 18 Films in Production, a program of "Extra-Large Shorts," and a talk by author **John Falk** on "Thriving in the Knowledge Age." On Tuesday, Sept. 19, a group of 12 LF distributors are hosting a "Beach Bash" party with music, cocktails, and appetizers at **Moody Gardens**' Palm Beach resort area.

The final schedule is slightly different from the one published in the summer issue of *LF Examiner*.

For those who may be concerned about the possibility of a hurricane, GSCA representatives assured *LFX* that conference host Moody Gardens has emergency plans and evacuation procedures in place.

Ary to pay \$132,000 in restitution

Max Ary, founder and former director of the **Kansas Cosmosphere**, was ordered to pay more than \$132,000 in restitution for items he was convicted of stealing from the Hutchinson museum in November (see *LF Examiner*, November 2005 and May 2006). U.S. District Judge J. Thomas Marten disallowed nearly \$100,000 in additional restitution that the prosecutor had requested, including \$79,000 for six rolls of 70mm film recorded during space flights for which no clear claim of ownership by the Cosmosphere could be demonstrated. He also cut \$22,000 for items that Ary had sold at auction, the proceeds of

(see *SHORTS* on page 11)